

COMIC BOOK
ART TIPS & TECHNIQUES

BLUE LINE PRO'S

SKETCH

#22

CHUCK DIXON

Writing Female Characters

MARK WHEATLEY

Pencils to Painting

MITCH BYRD

Directing Your Drawings

BEAU SMITH

One Network Necessity

TOM BIERBAUM

Evil Editorial Actions

DREW GERACI

Observations on Inking

JOHN RAUCH

Digital Lighting

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Lettering Tech



JOHN ROMITA JR.

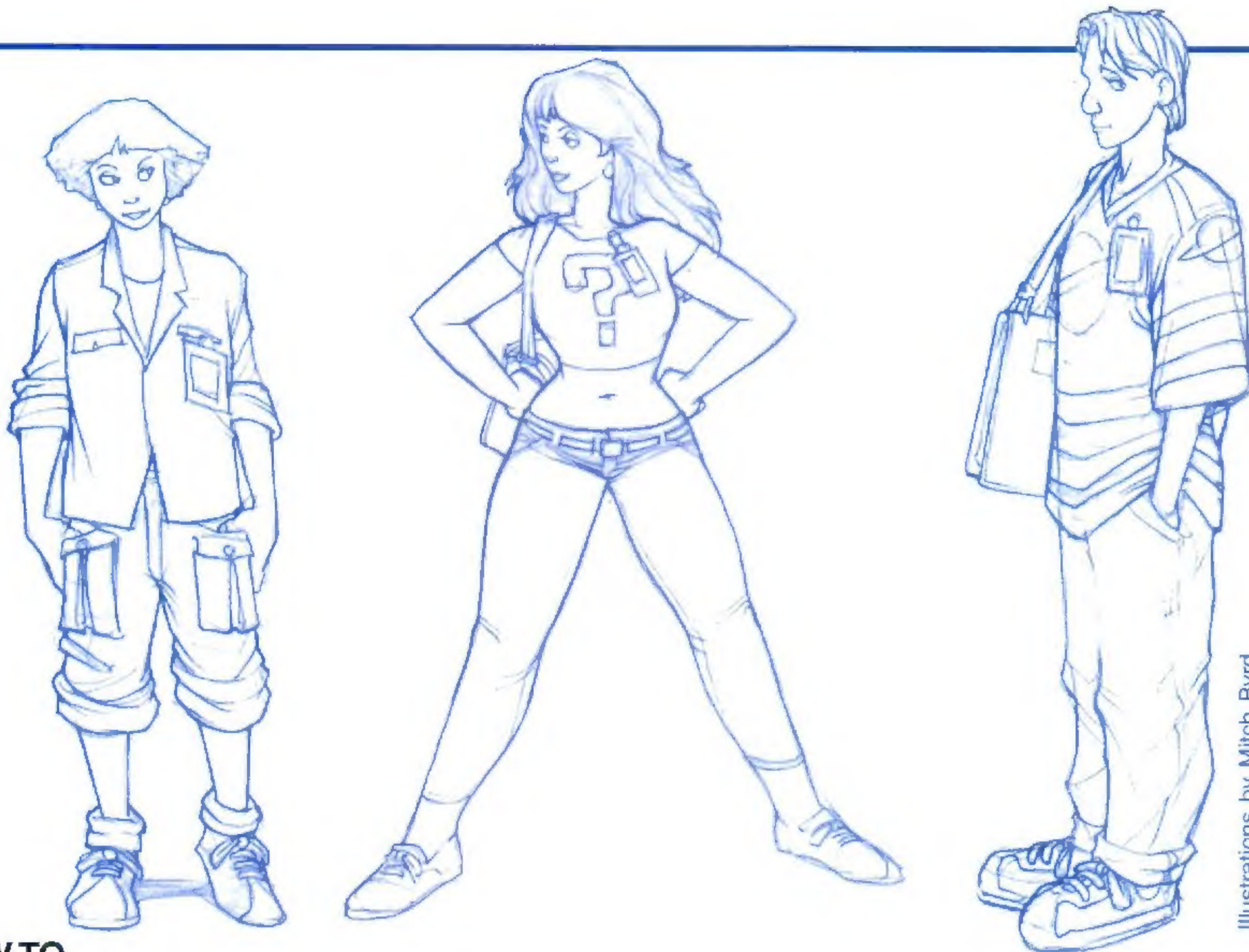
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Illustrations by Mitch Byrd

HOW TO ...

BREAK-IN TO THE COMIC BOOK BUSINESS! 6 issue "How-To" series!

Written by Bill Love, Illustrated by Mitch Byrd, Edited by Bob Hickey.

There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the do's (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams. Get practical tips from established pros and struggling newcomers. Follow the story of three aspiring creators as they make their journey from fans to professionals. Whether you plan to be a full-time comic pro or just want to see a glimpse behind the scenes, *How To BREAK-IN to the Comic Book Business!* will both entertain and inform.

HOW TO BREAK-IN TO THE COMIC BOOK BUSINESS!

ITEM# BL3031 32 pg. B&W / srp \$5.95 / Monthly / Published by Blue Line Pro / ISBN# 1888429-22-4



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BREAK-IN #3 - SEPTEMBER, 2003

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A NOTE ...

FROM THE PUBLISHER

Are We Having Fun Yet?

Recently I heard these words in an interview with Richard Petty, the retired NASCAR driver. He was talking about his wife and how, when he had a near fatal wreck, she came to his side and asked if he "Was having fun yet?" He kept to what he had always said; that as long as racing was fun, he would continue to race. Now, what does this have to do with comics?

In ways, comics take just as much hard work - whether you're doing them for your own enjoyment, to share with friends, or if you're working on the next hot project for a major publisher - as racing.

What I'm getting at is: we have to keep it fun.

When it becomes a job that is no longer fun then we start to miss deadlines, our work is not up to the quality it should be, and we no longer appreciate the opportunities that comics offer.

At times Blue Line Pro has become a "job." This past year has been the hardest in my life. A serious illness in my family has caused me to look at my normal 60 hour work week and cut it back. Illnesses are no fun. But we have to continue to work and keep our hobby or job enjoyable.

Working with other creators is one way to keep yourself, and others, motivated. Publishing your work and taking it to your local store or convention is another way. I enjoy collaboration between creators. I've had the honor to work with some of the greatest creators in our industry. And this has always motivated me to do better work.

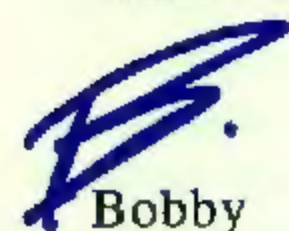
Keep it "fun" and not just a job. Even if you just share it with friends, or you're doing it to pay the bills.

On another note, Blue Line Pro will be moving. We have purchased some property not far from our current location and plan to move early December, 2003. The new address is:

Sketch Magazine
c/o Blue Line Pro
166 Mt. Zion Rd
Florence, KY 41042

Our phone numbers and web address will stay the same. Now I've got to go and hang some drywall, pull the new electric wires and hang the new work counters for the design area.

What was I thinking...



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BLUE LINE PRO'S
SKETCH
VOL. 4 NUMBER 4 - ISSUE #22
ISSN: 1536-7932

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Sketch Comic Book Art Tips & Techniques Magazine is published bi-monthly (six times a year) by Blue Line Productions, 8385 U.S. Highway 42, Florence KY 41042, USA. Periodicals postage paid in Florence, KY and at additional mailing offices. Newsstand distribution by Warner International Periodical Services, INC. Specialty Shop distribution by Diamond Comics Distributors and FM International. Basic subscription rates: one year (six issues) \$35.70 U.S., \$49.00 Canada & Mexico, \$98.00 Foreign. Prepaid in U.S. funds only. POSTMASTER send changes of address to Sketch Magazine 8385 U.S. Highway 42, Florence, KY 41042. Entire contents copyright 2002 Blue Line Productions. All Rights Reserved. Reproduction in whole or parts prohibited. Printed in Canada.

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Comic books are a **fun medium!** Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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THE EDITORIAL

Marvel profits up! CrossGen down (but not out)! Smaller companies realigning, big names signing exclusive deals, group editors seeking new paths and projects, a healthy bunch of comic book properties slated for moviedom, and comic-oriented material in every theatre and on every channel you look at. Comic type fantasy and escapism is everywhere!

Even with the comic market itself remaining uncomfortably tight, the business and talent types that bring you your fix of comic book entertainment are in a constant state of brainstorming, change, and development. If you're a *Sketch* reader, that business area is something you're probably following closely.

While our instructional thrust is and always will be our much loved comic medium, you can always try to take your comic-related storytelling sensibilities to video games or film, your eye for clear visual excitement to storyboarding, your computer knowledge to magazine illustration, to suggest just a few related areas. From product to packaging, your creativity has the chance to flourish utilizing the tools and techniques of your choice, on subject matter you enjoy...a creator's dream! While pushing your material to the printed comic page, other opportunities for your talent - when mixed with some marketing savvy, a little luck, plenty of hard work, and vision - are out there.

And as you enter 2004, *Sketch* is right here - as we have been for three years previous - proud to serve the special, creatively gifted people that you are. With some great new columnists, fun features, and more ideas to help you on your career endeavors in the works, *Sketch* will continue to offer you experienced artists, inspiration, and hard information to aid you in your comic art academia. We'll continue to bring you fresh technical info and computer techniques, as well as philosophy and "in the trenches" experiences and outlooks to help you avoid some of the blunders and pratfalls of our seasoned professional voices.

Previews is as thick as phone book. I can't begin to afford everything out there I need (well...want, it's not like they're offering livers for my Dean Martin-emulating organ), and I'd need an aircraft hanger to put it all in if I could get it. There's a ton of great stuff out there for us to enjoy...and, importantly, talented folks out there producing it. Talent just like you.

So what are you waiting for? Buy me something or make me something...your choice...

...but get *Sketching*!

Flint



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I Even Use a Pencil!

by Mark Wheatley

In the time I've been working in publishing, creating illustrations and comics, the technology of pre-press production and printing has gone through not one but several transformations. And I mean dramatic transformations.

Since I started publishing my first magazine when I was a freshman in high school, I've had a unique opportunity to watch the technology change. I've seen printing go from hot lead type and giant walk-in copy cameras to digital fonts and desk-top scanners. And there was one unexpected evening, long ago, when a buddy of mine showed me something called an Apple computer. My friend's dad was a top VP working for General Electric when the first Apple computer was released. So he had one of the very first of these new gadgets, one with all the bells and whistles. When I arrived that evening the family was all excited to have an artist give it a try because the amazing thing was; you could draw on this contraption! Or so all the non-artists in the crowd claimed.

I gave it try. It didn't take long for me to get the hang of the strange mouse thing. And it didn't take long for me to see that the computer was not much more than an elaborate Etch A Sketch. And it was a lot less portable. As a kid I had spent days creating random images on an Etch A Sketch. And I knew that it was only an oddity and not a useful art tool. I won't go into the limitations of the first Apple Computer - but they were just barely able to offer the opportunity of drawing on what was a far more useful word processing machine - it wasn't even in color. So I ignored computers for the next decade and concentrated on learning how to use a pencil, paint and paper and canvas.

Now that has all changed. I'm currently creating an ongoing comic book series called *Frankenstein Mobster* for Image Comics. It is a spooky series that gives me plenty of opportunity to paint dark and moody colors and dramatic lighting in night scenes. To be effective the series needs elaborate color, design, and even unique fonts. And I'm doing all the work of writing, drawing, painting, and lettering myself. On a bi-monthly sched-

ule it would not be possible without the help of computers.

These days I'm doing over 90% of my drawing and painting on the computer. I've been working on a PC based platform for about thirteen years. It took a while and a series of upgrades, but we are finally at the point where the computer not only can keep up with me (I draw and paint quickly) but actually offers me advantages over traditional mediums. The major change has been my switch to working with a Wacom tablet. This is an input device that uses an electronic stylus (a gadget that looks like a generic pen) that can be programmed to emulate the characteristics of pens, brushes, and pencils. And the amazing thing is, it manages to do this with a great deal of verisimilitude.

I use the:

Wacom - Intuos 2 Graphics Tablet 6" x 9". I do most of my drawing and painting in Photoshop. I use Painter Classic (came bundled with the Intuos 2) for certain effects and painterly touches. I'm planning on picking up the full version of Painter, because the more I use it, the more I like it. And I'm told that the newer versions are a closer emulation of Photoshop. I have a large format Microtek scanner that allows me to scan art at slightly larger sizes than 11" x 17". But it is possible to stitch your scans together in Photoshop, so you can get by with a smaller scanner. What you don't want to cheat the budget on is the computer processor, memory, or your graphics card. Get the fastest processor and the best graphics card you can afford and the most memory your computer can take. Print quality art is possibly the most demanding work you can expect from your computer. Many computer testers use Photoshop to bench-test the capabilities of a computer system.

I've selected two examples of my art to show how I draw and paint with the computer. One is a comic strip and the other is a cover illustration. Both feature my new comic book character - the Frankenstein Mobster - in his premier crossover with Vampirella. *Frankenstein Mobster* launches as a new series in October 2003 (like, now).



Original Sketch



Scanned Image



Brown Image

The Ballad of Frankie and Vampi – Frankenstein Mobster and Vampirella – Comic Buyer's Guide Comics

Step 1 – layout

I do a low resolution layout. 120 dpi. I like to work in brown. You can select your own color. Or colors.

Step 2 – inking

I print out my "pencil" page on my large format printer at 11" x 17". Then I ink on a custom built light table. I like to keep the element of organic, analog brush and pencil work in the creation chain. I think it keeps the digital elements honest and interesting. Digital still has a way to go before it can surpass the random and spontaneous details that a brush and a pencil can create.

I use Xerox copy paper, designed for their color copiers. I'm using their 80lb stock. I work with a brush pen and a .9 lead mechanical pencil. For *Frankenstein Mobster* I've established a style that relegates all the texture work and shade work in the pencils - keeping the ink line for solids and holding lines. This is a look that was inspired by the work of two artists who created the pre-production art for the original King Kong movie.

When the inked black and white work looks the way I like (and there are a number of times when I've just inked an entire new panel or two on another sheet of paper), I scan everything and splice any changes into place in the computer.

Step 3 - Photoshop - prep for color

Now I'm working digital. Working in Photoshop and with the image looking much as it did in the original, I change this layer name from BACKGROUND to Layer 0. I set the layer to MULTIPLY and make a copy of layer 0. Next I adjust the hue of the copied layer so that the gray of the pencil lines becomes a sepia or a red-brown. Then I create a new layer on the bottom of the stack. So looking at the LAYERS PALETTE I now have Layer 1 on the bottom, Layer 0 next, and Layer 0 copy on top. I'm ready to start coloring.

Step 4 - Photoshop – color

I use the paint bucket tool to fill Layer 1 with a solid color. In this case I selected a color that was dark and creepy and would offer a nice contrast with Vampirella's flesh color and bright red costume. It would also complement the green ghosts.

Now in comes the Wacom. I use the largest brush to block in some color. I have the brush tool opacity set to somewhere between 75% and 90% with the wet edges option selected. This allows the base color to mix with any color I lay in, keeping the colors unified. At any point I will sample the combined color result from the work in progress to add to the many possible shades. Just like working with real paint. And like with real paint, I start with my dark and mid colors.

Step 5 - Photoshop – contrast

Next I work in my lower highlights. I'm always aware that the bright spot on any page will get the most attention. So I reserve using my brightest highlights until the final touches. Here you can see that I'm still mainly just blocking in the colors.

Step 6 - Photoshop - scene setting

I approach a scene as being unified by a color set. I think of this the same way a director or lighting technician might light a scene for a movie. I select my color to heighten the mood and emotion of the scene.

In this example there are two scenes on the same page. So I painted each scene separately. Here I've brought the entire scene with Frankenstein Mobster to a semi-finish. I know what effect I'm getting from my color combinations - but I'm not done. I'll leave the final touches until after I get the Vampirella scene to the same semi-finish state. Because even though I'm dealing with two scenes, this will be viewed as a single page and it will need to hang together as a single image.



Color Fill



Blocking in the Colors



Lighting the Scene

7



Blocking in Final Colors

8



Back to Front

9



Add the Light

Step 7 - Photoshop - from back to front

I always work from the background up to the foreground. This is always about focusing attention. So I lay in my colors for the background in each panel, and bring the rendering forward with each pass.

Step 8 - Photoshop - full frontal color

Here I've filled in the foreground elements. All the final touches are in place - the detail and the color. And all the work was done with my brush pallet - no paint bucket tool use - everything stroked into place. Even slopping some of that color outside the lines!

Step 9 - Quark Express - lettering

I design my own fonts in FONTOGRAPHER and I do my lettering in Quark. I've also done lettering in ILLUSTRATOR, nearly the industry standard for lettering comic books. But I find Quark offers a faster option for doing the lettering. And when I'm on deadline, speed is everything.



Finished artwork ready for the publisher

For another informative "How To" by guest creator Mark Wheatley please go to page 56.



Spider-Man © and ™ Marvel Comics.

Following in the Footsteps, but Setting Your Own Pace an interview with **John Romita, Jr.**

by Bill Love

John Romita, Sr. is one of the most influential artists in the history of Marvel Comics. His work on Spider-Man remains the definitive version of the character for many, and the impact he had on the entire line as Marvel's long-time Art Director can still be felt. Imagine what it must feel like to try to fill those shoes.

John Romita, Jr. may have followed in his father's footsteps, but in his years with Marvel Comics he has learned to blaze his own trail and find his own style. Many artists would love to have a famous father in the business, but it turns out it really isn't the advantage many people think it would be.

John Romita Jr.



John Romita, Jr. pencils with John Romita, Sr. inks.

Sketch: Does it pay to have connections to get into the field and, more importantly, how far does that really go?

John: It's counterproductive, actually.

Sketch: Really?

John: Yeah – because if you can't do the work – I mean it's all a moot point. If you can't do the work, you won't get work. However, it'll work against you if a lot of people feel that you've gotten a leg up because of that connection. It worked that way for me and then I had a lot of people treat me lousy in the beginning. Fortunately, I was able to do the work and drive, but it's caused a lot of trouble and a lot of uncomfortable moments. Getting connections family-wise – nepotism, is a problem. However, if somebody knows somebody who knows somebody and they can make a suggestion, as long as the work is there and it's quality work, then there's no doubt about it.

Sketch: But do you think that there were people who were actually harsher on you than they would have been with other beginning pencilers?

John: Absolutely, and the names aren't important anymore because most of them, if not all of them, are out of the business or out of Marvel. There were hard feelings that I didn't know about until twenty years went by. I found things out in retrospect that shocked me. And, regardless of the quality of my work, it was difficult to swallow for a lot of people.

Sketch: But this wasn't just from other young pencilers trying to break in at the time?

John: There were a few of those, too. There were a few guys that held grudges at that point, but unfortunately for me, it was editorial's presence... personalities that had problems. However, I think they worked through that and said, "listen, we don't like him, but if he can do the work, then we don't have a choice." So, I think in spite of them I was able to succeed.

Sketch: Because ultimately the work will prove itself.

John: Yeah. Fortunately. Fortunately for that.

Sketch: Was Bob Layton the first inker you worked with?

John: Not literally. There were other guys inking my work when I worked in the British Department back in like '76 and '77, before I actually began working on Iron Man. I did work for the British Department of Marvel Comics and worked with other beginning artists that were doing inking back then. The names elude me – one of them was Duffy Vohland – may he rest in peace. And I can't remember the other inkers, off hand, but Mike Esposito and Frank Giacoia did a couple of pinups that I worked on.

Sketch: Very little of that was seen by most American fans.

John: Yes, correct. Fortunately, for all of us. I was lousy when I first began.

Sketch: Bob Layton was kind of a heavy inker on your style. Was that good for you at the time? Did you feel that he overpowered some of what you were trying to do?

John: That's a good question... I don't know that. I wasn't that good, but I knew that I had some ability. Couldn't see a lot of it because of Bob. That's a good question. I don't think anybody can answer that now. Of course, Bob would say that he saved me. And he might be right – in the beginning – but I cut my teeth with those guys, and it was tough because it was difficult work, and I guess it was a great beginning for me.

Sketch: Even if the inking style was very heavy, your storytelling came through. That's one of the things that I think is still one of your strongest points; your storytelling ability and the action that you bring to a page.

John: Well, thank you.

Sketch: How difficult is it to learn to tell a story in comic-book format?

John: Judging from the reaction of the industry and people, apparently good storytellers are few and far between, but I don't think it's that difficult. I had an attitude from the beginning of what I liked, and it was based on older movies and being very deliberate. It was pounded into my head by my father and Jim Shooter that you have to be very clear, and act as if somebody who is picking up this comic hasn't ever picked up a comic before.

At the same time, you can't sacrifice the quality of the graphics. So if you're

going to do clear and deliberate storytelling, don't sacrifice the quality artwork. I think a lot of people do that. So I was able to, right from the beginning, learn a style of storytelling, or at least manifest my own style of storytelling, that proved to be a quality part of it. I don't think people get it sometimes, because it seems like they struggle with the storytelling. I don't understand it. To me...there are guys that are much better illustrators than me working in the business, I don't think it's difficult to see that. However, storytelling and design, to me, improve the quality of my artwork. As average as I am as a penciler artistically, I think the design and the storytelling really do add to my work and give it a better appearance.

Sketch: *You have a lot of artists who want to draw the classic pinup page, cover work, or they spend so much time on a page. In your opinion, does a lot of that detail work that you see actually just cover basic flaws in the drawing itself?*

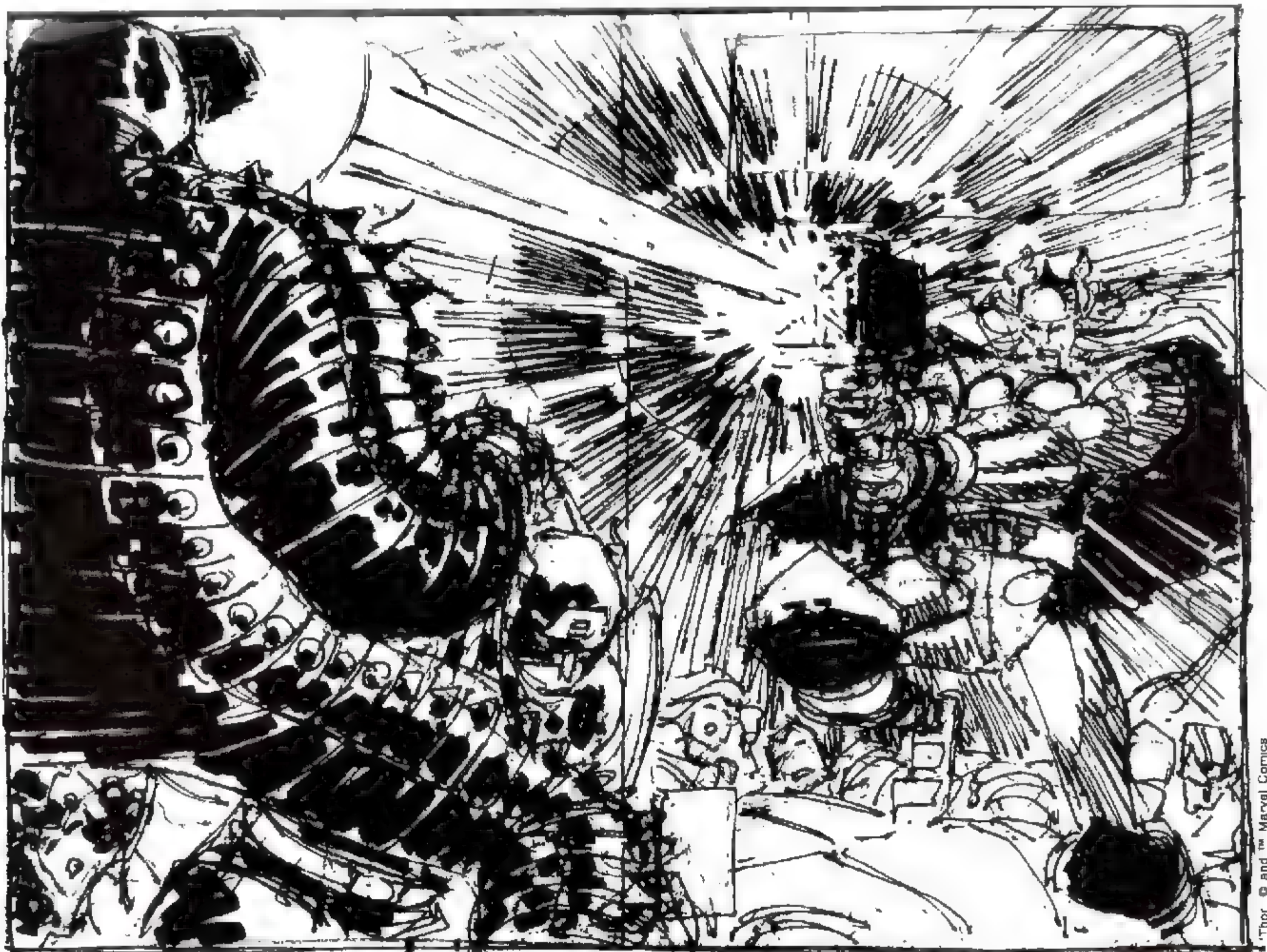
John: If you can suggest that because it's something that you notice, then it's very true. I don't consider you a lay person, however, you are less close to this than an actual artist. If someone who is not an artist can notice that, then that's definitely true. And it is true; that people will sacrifice a lot of things to cover up their weaknesses. And then that's what happens if you can't tell a story, or if you avoid certain aspects of the artwork and add a billion and one lines to a guy's face because you really don't know how to draw that face very well.

Sure, just like showing the female anatomy - too much of the female anatomy - to take away from the fact that you don't know how to draw female anatomy. The nipple reared its ugly head on the female anatomy several times in the 1980s. Guys didn't know how to draw women, and they hoped a tiny, tiny outfit with a whole lot of curves showing would deter the eye from the fact that they couldn't draw a female. That was obvious.

Sketch: *Now some aspects of your work are almost simple, cartoonish, but there's enough detail rendering in both characters and backgrounds that it seems to straddle that fence. Which is harder or easier - doing detail, or the very simple and open lines?*

John: It depends on where you grew up with it. The way I grew up in the industry with John Romita, Sr., and John Buscema, and Jack Kirby, that style was what was impressed on me. In other words you can see the forest for the trees, so to speak. Alex Toth, John Buscema, John Romita, Sr. and Jack Kirby drew beautifully, but they didn't feel like they had to show off things that aren't important.

Adding extra details to a face or a body are unimportant unless it's specific to that drawing. These are some of the greatest illustrators that ever worked in comics. They never needed to use so much line work that it deterred from the rest of the job, and that's what happens. So, my style is simple, I guess, but I put a lot in. It's not necessary to get really nuts with



Thor #1 cover rough by John Romita, Jr



X-Men by John Romita Jr.



X-Men © and TM Marvel Comics

detail and shading and line work and noodling and doodling when there are more important things than that. You can get the same impressions and get to the same finish point with high-quality storytelling more than with just a very fancy-looking figure with a whole lot of lines in it.

Sketch: I think the term I would use is *deceptively simple*.

John: Okay. And because I put a ton of work into it. I get carried away with backgrounds sometimes. It's just that I want to sell the product – not sell it to the public – I want to sell the image so it looks legitimate. And regardless of whether it's simple or not, you should pay more attention to the story. "It's a pretty decent drawing, but I'm looking at the balloon. I'm looking at the design...pleasant design, and I can understand what's going on. Wow, I understood the whole story, enjoyed it. Oh yeah, the artwork is pretty good too." Now that is doing my job.

Sketch: So the story is most important to you?

John: Yeah, storytelling is my strength

and it's kind of perpetuating itself. The more important storytelling becomes, the more I enjoy doing it and the more I enjoy doing it, the harder I work at it. So I try to come up with different ways and angles to get to the same point. However, hopefully my artwork is not suffering, and I can make leaps and bounds as I get older. You can only get better if you are an artist, unless you just don't care.

Sketch: And that does happen with some artists.

John: So I'll get better. My rendering will get better and my storytelling can improve just by experience. I'm still a puppet in this industry - I mean in the art industry - as far as I'm concerned.

Sketch: You've worked with quite a few different writers over your career. How much storytelling input do you have with some of the various writers, and what are some of the strengths of some of the different writers you work with?

John: It depends on each writer, but I've always – and as time has gone on, it's increased – I've always been able to have the writer bow to my storytelling and

pacing as I went along. However, in the beginning that wasn't the case, obviously with David Michelinie and Chris Claremont. But as I got older in the industry, so to speak, I worked with writers on their level, and that was the first period of time where I was actually able to take control of the storytelling. And I owe that to Ralph Macchio, who allowed me to take the reins, so to speak. I was working from plots all the time anyway.

Because I worked from plots, I was – you are forced – to be able to tell a story. And if you can't, you're really out there. You're standing out there with your pants down. And in my experience with that I was able to thrive. As writers work with me, you know, you get one comment from a writer through another writer who says, "This guy's a great storyteller, you'll like working with him." Then it develops itself.

Of course working with Frank Miller on *Daredevil: Man Without Fear*, the mini-series I did with him, was what really gave me a bounce as reputation went. But Frank, who was an artist first before he was a writer, is every bit as brilliant a talent as you can get. The point

is that his plot that I worked on was a movie treatment he had adapted more towards comics after it was not used. And it was easier to work on.

Sketch: Wasn't the page count expanded?

John: Yeah, it was only supposed to be 64 pages and it ended up being 144. So in between page 17 and 18, Frank said I've got an addendum and I'll send it to you. It ended up being an 80 page addendum. Some of that was due to me, I was overly deliberate on the storytelling, but it all worked because Frank's story was that way. There was no need to cut corners. It was very expository and it was very deliberate in the subject matter. It was about the beginning Daredevil. It just worked. You know, I was walking across a tightrope with no net and perfectly comfortable with it. It was a blast.

Sketch: Some people expect that since Frank Miller wrote it, he probably did the layouts for you and you just followed those, but that wasn't the case at all, was it?

John: No, not even close. He disappeared as a matter of fact, to work on one of the Robocop movies and I was left, like I said, dangling without a net. No, Frank didn't give any designs. It was a cold drop off of that plot and that's it. Here, this is the plot. I'll see you in a couple of months or next year. I'm going to Houston to work on *Robocop II* or *Robocop III*, whatever it was. No, I'd like to speak to those people that suggested Frank did that - he didn't - it was me. His writing, of course, was brilliant. His idea was brilliant. The plot was brilliant and the writing was brilliant. Fortunately, or unfortunately depending how you look at it, I spent several years working on it because I was also working on my regular work. I spent several years working on 144 pages, not full time. Frank was, I'm sure, able to write it in a brief amount of time. It's still one of the best works he's ever done.

Sketch: I agree, but I think it owed much to the partnership of his plot and your storytelling. I think you're as much the author of this as he is. You could give this plot to another artist and have it wind up being a completely different story.

John: You're right.

Sketch: Because there's so much that the visuals carry, and bring forth the storytelling along with it.

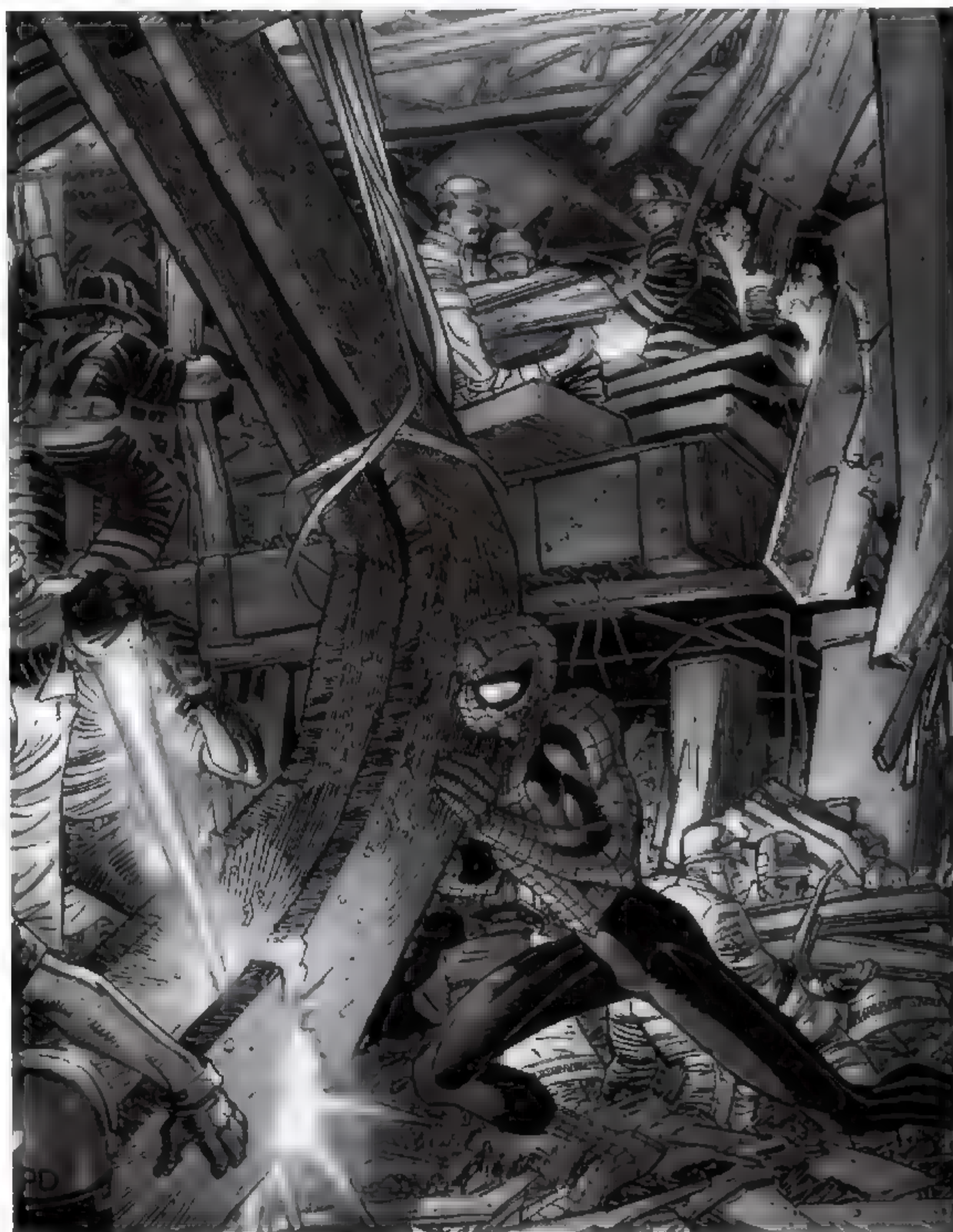
John: It's a good combination of the two. It's not that you really don't notice, but when it flows like a fine wine, when it's smooth like that and there's no conflict between the story and the artwork where it doesn't make sense, when the expressions on all the faces make sense to what the balloons say, when the mood makes sense, then you know you've done your job. I was young enough to be so intent on doing a great job and as close as I could get to perfect - then I got to that - as close as I could get. I was really intent on it. And I think I came close. I don't know if I can...over, you know, 144 pages, I don't know if I could maintain that kind of intensity again without going out of my mind.

Sketch: Are you happy with what Al Williamson brought to the rendering?

John: Oh, of course. God, getting Al Williamson to ink. I could never thank Al enough for the work that he did on that. Having Al Williamson was a real...I mean, Frank Miller and Al Williamson and a relatively inexperienced guy. I had been in the business...let's see, that was like 1990. I had been in the business about ten years, but I still felt like a novice compared to working with these two guys.

Sketch: I'm very impressed with you saying after being in the business for ten years you still felt like a novice. So many young artists today want and expect instant and overnight success. If they are twenty-two years old and aren't on the Wizard Top 10 list, then they figure they are a failure. It's nonsense compared to the giants that built this field and the amount of time they put into their careers.

John: That's very true. That doesn't



Spider-Man 911 by J. Michael Straczynski and John Romita Jr

Spider-Man © and TM Marvel Comics



Thor © and ™ Marvel Comics

Thor pencil pin-up by John Romita Jr.

reflect the financial status of the times. When I started there were no royalties, and making a living was not as easy as it is today. Of course there were the boom years when guys were making millions. I never caught up with that because I stayed with Marvel. But some guys caught their lightning in a bottle, moved on, and started their own companies and made their millions. I think a lot of guys still feel that...well, the young people still feel that they can do that.

There's definitely a different feel to guys coming in and imagining that in one year they can be at the top of the industry. I'm not saying they can't, because a brilliant artist is a brilliant artist. And my way was such a long, slow climb to the point that I'm at now that generally it's like losing weight. If you lose weight really fast, you're going to put it back on again. If you take a long slow deliberate change of life, eat properly, exercise, you're going to keep it off.

But you have to maintain that quality of life. It's the same kind of thing in the business. It's almost like being an athlete. Take it the right way. You'll burn slowly and evenly and you'll last forever. If you flare up too hot in the beginning and then make too much, then you suddenly don't have the ambition that you used to.

Sketch: You mentioned working with Miller that everything just seemed to fit together. Without mentioning names, were there times that you worked with other writers that things just did not gel between the writer and you?

John: Yes, there actually was, but I'm not going to mention that guy's name. Yeah, I could - I had a lot of difficulty working with Jim Shooter, and not because of the lack of quality of his scripts or his plots. He was just a difficult person to work with in that he was so demanding and had such a narrow view of what he wanted. It had to be his

way or the highway. He had a very dense - dense in amounts, I mean - way of telling stories, so there were a lot of panels to be done. And it had to be what he liked. That was very difficult, almost to the point where I don't even remember the quality of the plots. However, I've worked with writers over long periods of time and their work generally was topnotch. An artist can have a bad couple of weeks and do a bad issue. I've looked back at some past issues that, "Oh my God, it's horrible." I'm sure every writer has those moments too.

Sketch: With Joe Straczynski are you working from Marvel-style plot first, or full scripts?

John: Interestingly enough, I can say yes and no. I'm working from scripts with Straczynski. However, he really does give me a lot of leeway and a lot of respect in that I can do what I like. As long as I don't cause him to change any dialogue, I can. And barring any specific image that he sees in his mind that he needs, I can pretty much do what I want. So I can play with the designs and I can move the panels around and change content on each page panel design-wise. I can put in pinups when I think that it is needed and as long as it is appropriate. It ended up being that I went from working plots for twenty-five years, all of a sudden I'm working with scripts with Joe Straczynski, who has a definitive lock on what he wants and having this panic attack. "Oh my God, I've got to work with a script - he's going to tell me what to do. How am I gonna..." It ended up being a nice combination of the two.

Sketch: A nice combination because he has a clear idea of what he wants, but he trusts your storytelling abilities, as long you're not telling a different story then he wants to tell.

John: Correct.

Sketch: How do you feel about some of the different inkers you've worked with over the years? What are some of the things that different inkers have brought to your work?

John: In addition to my father, who I consider the best inker that I've ever worked with, I've had such great luck with inkers. Scott Hanna, I'm presently working with him and his work speaks for itself. He's one of the top, if not the top inker on Spider-Man in the business, or in this business period. He's a brilliant

inker. If I had to pick someone other than my father to work on any project, it would be Klaus Janson. Because of his strengths and ability to show his strengths, and yet not cover up the artist underneath him. He says he is a fan of my work, but it started with me being a fan of his work. I suggested working with him when I was first asked. Klaus has such a beautiful inking style in its strength and variance of line weight. He's a brilliant artist to begin with. When we first worked together I was concerned that he was going to cover everything up. Then I saw myself through this neat style that he has. He has a distinct style, but he's a brilliant, brilliant artist first. I would work with Scott Hanna under any circumstances. And another inker that I had a great experience with was Dan Green, who is a very under-appreciated inker and artist in the industry

Sketch: I was thinking that. He's quite under-appreciated.

John: Definitely, and he should be one of the top inkers. I've been so lucky. The other inkers that I've worked with that I have been really, really happy with were guys like Frank Giacoia - may he rest in peace. I'm losing some of the names because I've had such a long run with each particular inker. I can't say enough about Klaus because he had such a hand in some of the key moments of my career. I mean, it goes without saying that Al Williamson did such a great job on *Daredevil: The Man Without Fear*.

Sketch: With a lot of your inkers you've had fairly long runs.

John: Yeah, that's my point. I'm running out of names because I've really had a select few. So it goes to Klaus, Dan Green, Al Williamson, and now Scott Hanna, and my father sprinkled in between. I had an amazing time on *X-Men* with Dan Green. And Klaus, of course, on the *Punisher* and *Thor*, and then Tom Palmer. I had brief run with Tom Palmer, another great guy. I think it's a year run on *Incredible Hulk*. And Dick Giordano. In about the same amount of time that I worked with Tom Palmer, I worked with Dick Giordano. So there's a pattern to these. I'm so lucky to work with some of these guys. How many guys could say they worked with five...arguably, five or six of the best inkers in the history of comics? I'm really, really fortunate. And you'll notice I'm clever like a fox. I get these guys around me. It's like a very clever

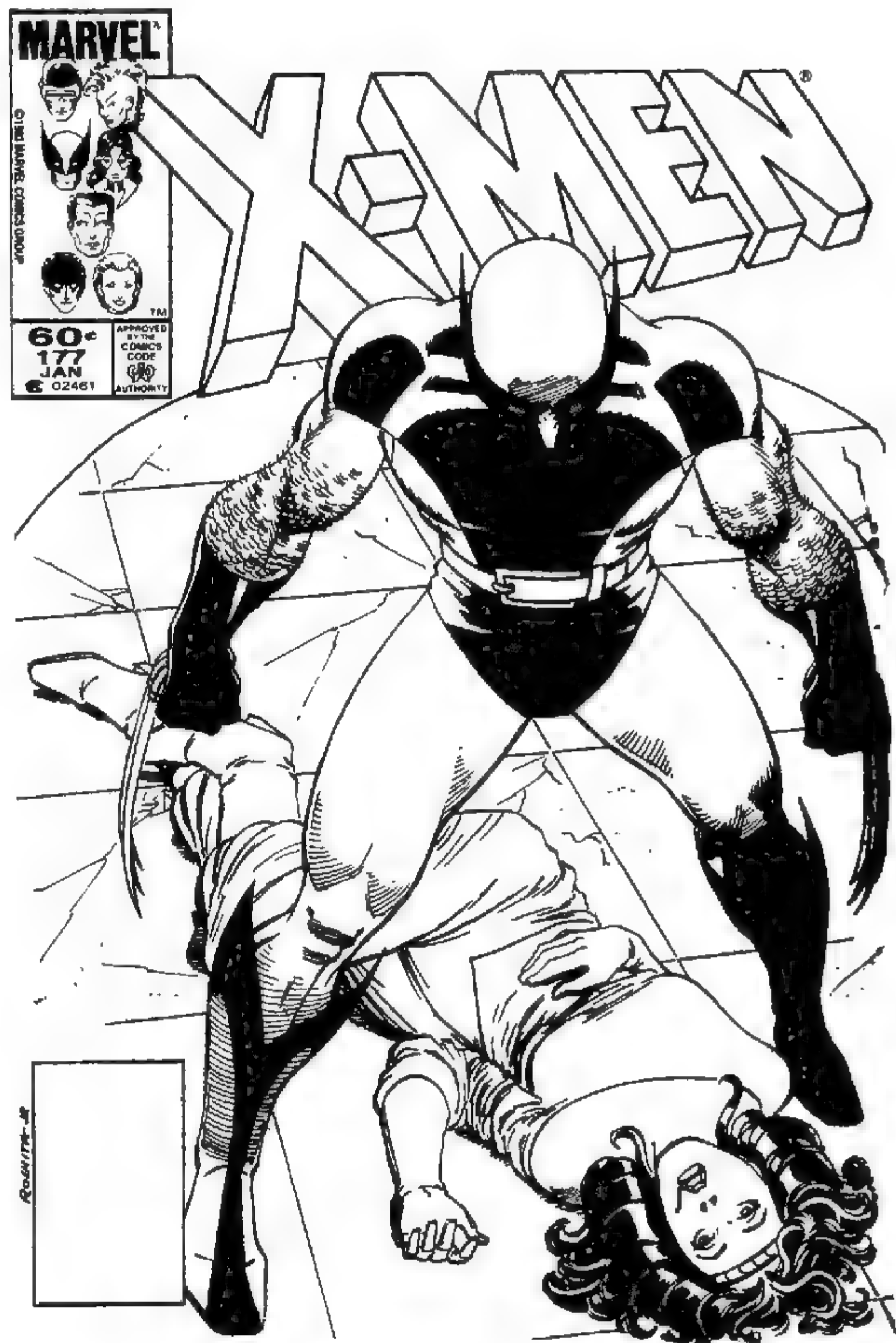
manager of a baseball team. I sit back, you know, let somebody else do the work for me. It makes me look real good to have these great guys.

Sketch: How has your style evolved over the years? You mentioned the run with Ann Nocenti on *Daredevil*. That's when you really seemed to come into your own style. Was that because of Ralph [Macchio] giving you the freedom to do your own storytelling? To push the envelope?

John: Yes. Absolutely. I can make another sports analogy. It's like taking a young pitcher and all of a sudden saying, "Well listen, we just ran out of people. You get to start pitching tomorrow." And the guy becomes a good pitcher. That's

all it is. You know, maybe the talent was there to be a good storyteller, but I really hadn't been unleashed, and let loose. And Ralph said, "listen - you can work on *Daredevil*." I took a pay cut in that I was doing a lower-selling book than the *X-Men*. I stepped back to make a couple steps forward. I was able to do what I wanted, and Ann Nocenti did some very imaginative stories. I was able to help out in a couple of stories, and it gave me a great leg up with *Daredevil*, which led to Frank Miller. Who had a good *Daredevil* experience.

And doing Frank's *Daredevil: Man Without Fear* - it just led to certain things. It totally evolved to what it is because I was able to do things. I don't really consider myself having a "style," because



X-Men cover by John Romita Jr.

X-Men © and TM Marvel Comics



X-Men's Wolverine by John Romita Jr.

it's just what comes out when I draw. If I just close my eyes and don't concentrate on what I'm drawing, the stuff comes out the way I like it. If I get too anal-retentive and start paying attention to every line I'll go out of my mind erasing, because then you pay too much attention to what you're doing.

Sketch: *You have a lot of discipline in being a commercial artist, where you have to tell the story and serve the story. If you were given an unlimited amount of time to draw a story, would you just go over and over a panel?*

John: Oh God. Yes, if I had a year to do a complete book, it wouldn't look that good. Because I would overanalyze and I would over illustrate. Let's put some lines here. Let's make this look really fancy and it would not look good. You can't see the frogs through the trees, you know.

Sketch: *I think a lot of young artists really need to listen to that bit of advice because they draw and re-draw to the point that it's so overworked that they have worked the life out of the drawing.*

John: Yes, and that's true of all arts. Painting, the same way. When you paint with oils or acrylics, especially oils, if you go over and over and over, you'll lose the freshness of the color. And that's the case here. You erase and erase and erase and redo, you'll never get the

power and magic of the original. Trust in your sketching, so to speak.

Sketch: *So this would explain why you can do up to two books a month when we have other artists that can't do a book in six months.*

John: It's also greed. Give me the money. I learned some things from John Buscema. I learned some things from other artists and I've learned that if you have a wife that spends money, you have to pay the bills - you work as fast as you can. When the mortgage statement comes in the mail, you better put five pages out over that weekend.

Sketch: *A lot of artists simply have not understood that discipline. Will they grow out of that and change, or will they just drop out of the business?*

John: They'll only grow out of it if they don't fall in love with themselves and their artwork, which is a problem with all artists. I have great affinity for the end result, but I don't need any panel I've drawn. I can erase it and do it over I've done full pages and gone to sleep, awaken the next morning, taken that sheet not throwing it out, just put it to the side turn it face down, and redone it because there was something editorially about it I didn't like. Backgrounds don't fit right. The negative space doesn't fit right. There's a million and one things that go into what I like and I have to have

it a certain way. However, it's not something that I will cry over if it doesn't come out right. I will just change it. However, I don't do a lot of erasing like people might think.

All I do is I know what I'm doing when I'm getting to that point, so that I don't have to do too much abandoning and redoing. But I'm not afraid to throw out a sheet. I've ripped up pages in front of my wife. She says, "What are you doing?" You have to be able to cut space, I think that's another problem. It's not so much that you don't know what's going into it. It's that you can't be afraid to change it, but change it for the good and not do it without knowing your way. I know my way when I see what I've done and it's not editorially correct. I'll keep that sheet. Use it for a pinup and do the thing I want, instead, the proper way. When I'm laying out pages and when I'm finishing pages - when I'm to the point of finishing, I'm there. I've done all of the angst and the anxiety of the storytelling in the layout sense. So it's not so much that there's erasing and redoing because you're unsure, which happens to all of us. It's a matter of getting to that point quickly even if you're unsure. Do it once, make a mistake in error, and do it.

Now John Buscema said, "Screw it, don't change it - the first one is usually the best one." And he's right, and I've been able to get to that point over many, many years. But in the beginning you're very unsure of yourself. So the trick is, editorially, when somebody gives you a plot; editorially you give them what they want, but work from that. You give them what they want. The writer's happy with what you've done. Just draw that properly. So that's the trick. Now if it doesn't make any sense, it's because it's a paradox. You don't want to make too many changes because you're afraid that you'll lose time. But you have to make a change if you've made a mistake. And a lot of guys refuse to make mistakes...I mean, excuse me, refuse to make changes because they feel it's an insult and they struggle over the fact that; "well, I'm not going to change this, so it's got to be perfect." You understand what I'm saying?

Sketch: *Well, you actually said "refuse to make mistakes," but are there artists that refuse to make mistakes, and therefore refuse to take chances?*

John: Yeah - by saying they refuse to make mistakes they refuse to be told that they made a mistake, and they become

autonomous. In which case they don't approve, and generally would give you something that doesn't apply editorially, which ticks off the writers...and you have a problem. The trick is you have to give a little. You've got to take a little, and then when you become strong to the point of knowing how to give the writer what they want - but do it in your own way, which is what I do. Every writer has great ideas - not visually, but great ideas. It's my job to turn them into visuals, but you give them what they want.

As a matter of fact...in all honesty, when I tell a story, I read the book over. I look at that and then I look at the artwork second. And I look to see how I've done angles and the flow of the choreography of an action sequence. I enjoy what I do storytelling-wise. I really do, because it's something I've learned over many, many years and I have embraced it and it's a perpetual thing. The more I enjoy it and the more I try different things, the more fun it is when I do something different that I haven't done before and it still comes out okay.

Sketch: Your artwork is still evolving, and I see people who have been in the business for two or three years and their work is static. It's the same as everything they've ever done. But without losing your style, recognizably you, your artwork is still evolving. Will it continue to evolve?

John: You have to. I have to get better. I have to be able to do things better. I'm still learning things about eyeballs. I pay attention to people's faces, and movies and close-ups. I'm changing a face right now because there's an eyeball I don't like. You see, the human body is an amazing thing, and the variances because of the ethnicities and the shape variations and the size variations of people...the trick is to do it without overly doing it. It's the Alex Toth way of drawing. Be simple, but don't make it look like it's simple.

Give them everything they want and still leave yourself the ability to be fast. Yeah, my artwork is only going to evolve. People think I'm not going to reinvent myself. I don't think I have the capacity to reinvent myself. However, I can get better. I can only get better, and then at some point when I retire from comics, I'm going to get so much better because I'll become a painter. I've always wanted to be a painter. Unfortunately, I

have to make the living that I'm at now to get to the point that I want to get to and retire. I'll paint somewhere...some tropical paradise with half-naked jungle women all around me.

Sketch: Talking about being fast, you recently set a sketching record not long ago, correct?

John: It's a beautiful story with a lousy ending, because my niece, unfortunately, has relapsed. She beat it once and she'll beat it again. My niece was a two-year old beautiful little girl who apparently was born with medula blastoma - which is brain cancer, and the most insidious of all brain cancers. She's struggled with it and we had to come up with money fast because there was no way of her getting the treatment that she needed. The insurance company wouldn't pay for the kind of treatment that she needed. And if the insurance company would pay for it, then there was after-care money; special specifics for the family.

The parents couldn't work regularly. We had to supplement their income. So, my wife and I had worked on so many different charities at signings and conventions. So my wife said, "Listen, let's do the convention thing, we'll make money at conventions." So we started doing it. It came out in drips and drabs; a couple thousand here, a couple thousand there. Then she said, "listen, we got to kick some serious ass here - let's try a marathon."

Now I had suggested a marathon to her years and years before, for the sake of the industry and sake of the sales of comics...when comics were having trouble selling we said, "let's try something big - a real big individual signing for splash, and to get people to pay attention to comics." It never worked out because we couldn't think of a real good rationalization for it. Unfortunately, for the health of my niece was how we got the attention. We did it in New York, it's the center of the world as far as I'm concerned. We did it with Planet Hollywood and the Bar Code, two establishments that I owe a lot to. They just did wonders for us and they gave us their places for over fifty hours.

The idea was to sign and sketch for as long as I could humanly do it, and we would charge when we could and make as much as we could. In the same time, we had people donating funds, donating artwork, and donating gifts that we auctioned off. We got to New York on

Mother's Day weekend, the weekend after the *Spider-Man* movie was released. We tried to time it so that we would capitalize on the attention that Spider-Man can get and it worked. Comic book people - or comic book fans - are the most impressive fans in the history of earth.

I ended up working fifty-one hours straight and we raised a good amount of money. So much so that it's bubbled over, that money has bubbled over to this treatment period where she is going to need more help. She went into remission and then she relapsed and now we're going to need that money. So, I look back on that - on that weekend - as one of the greatest weekends that I ever had in my life.

Sketch: Did you actually keep track of how many drawings you did?



John Romita Jr.

John: I did 450 over that weekend and then I did another 20 or so afterwards. It ended up being about 475 or so, and it was more fun than I've ever had almost killing myself. I stayed awake for 51 hours and 26 minutes.

But it wasn't just that. It wasn't just the New York City people, there were people from all over the East coast that came, from Philly, from Connecticut and Jersey. There was something about those people; "Hey listen - my cousin died a couple of years ago - here's a \$150.00." You know that kind of thing, the people who helped out. I was so proud to be a New Yorker. I was wearing it on my chest.

Sketch: Do you have any desire to work on any other characters that you haven't worked on? Any from any other companies?

John: No, I don't think for any other company. As good as DC has been to me in offering me a chance to work with them, I just would like to work on *Batman* if I did work for DC. There's so many characters at Marvel that I enjoy. It's become an important part of my life working for Marvel Comics. I shouldn't say that because some day my contract could expire and they might say, "forget about you." *Spider-Man* is part of me and hopefully I'll stay on as long as I can without them wanting to kick me off. And there's other characters. I've done the Hulk, I've done Thor. I think I've done most every one of the original Marvel characters. I'm doing a *Fantastic Four* one shot with Stan Lee right now.

Sketch: Any interest in doing *Dr. Strange* with Joe Straczynski?

John: I would love to do *Dr. Strange*, but it's never got around. I did him as a guest in *Thor* and *Spider-Man*, and I had some great ideas for a *Dr. Strange* plot. I had a personality problem with one of the editors who kind of squashed my collaboration with a great, great writer; Harlan Ellison. I had a chance to work with Harlan on *Dr. Strange*. But the editor that I was dealing with had a problem with me and a problem with Harlan and ruined it.

Sketch: Any interest in creating your own material?

John: Yeah, I'm working on that right now. I have a contract signed, and I'll begin working on the story within a couple of weeks. The writer I'm dealing with is a guy named Glen Brunswick,

who co-wrote the movie screenplay *Frequency*. It was an idea of mine that we developed into a plot and movie concept. As soon as I do a couple issues of it, we're going to try and hock it to the highest bidder in Hollywood and see if we get lucky.

Sketch: Do you have a publisher lined up for this?

John: I want Marvel to publish it. We have some differences of opinion as to whether Marvel needs a creator-owned line.

Sketch: Are you looking at that as a mini-series format?

John: It becomes a regular series if it's acceptable enough as a mini-series. If a publisher wants to keep it on, that would be wonderful. It lends itself towards long term.

Sketch: Who do you say have been the biggest influences on your career?

John: Oh - my father by far, but not just as an artist - it's everything. As my father - as a man - as a friend and teacher and as an artist. Without him, I wouldn't be anything. Beyond my father is definitely Jack Kirby and John Buscema. Those three guys, I think, are a pretty good basis to begin with.

Sketch: But your artwork doesn't really look like any one of those artists.

John: Yes, I don't ever say it looks like anybody's. It's a failing of mine, because if it looked like John Buscema or Jack Kirby, I would be a millionaire. But their influences in my mind - you know; shapes and designs and Jack Kirby's machinery and power lines... John Buscema's grace and my father's quality in all avenues. My father's storytelling and sense of design.

Sketch: But those are the things that you learned from, rather than simply trying to copy their individual styles.

John: Even if you copy their individual styles, it doesn't work. You can't emulate their feel. But there are people... a lot of people could just trace. A lot of people can copy. And there are guys that have emulated Kirby for many years, but I was always ashamed to try to do exactly what Jack Kirby did because I wasn't good enough. I was always ashamed to try and copy my father or John Buscema, because it wasn't good enough. So what I could do was just get some of their flare, some of their, you know, nuances. And hopefully I did.

There is now a new generation of artists who feel that they are not good enough to copy John Romita, Jr., but will learn from him a certain sense of style, a flare, and hopefully, a dedication to their craft.



Spider-Man promo poster by John Romita Jr.

Spider-Man © and TM Marvel Comics

Chuck Dixon How to Write the Ladies

A Guide to Female Characterization for the Guys

Just us guys, right?

The question often comes up, “You’re a dude, right? So, how do you write women characters?”

Well, it helps to know a few.

I grew up with two older sisters. And while I wished for a brother lots of times, having two female siblings did much more to inform my writing. And having two sisters as different from each another as mine are helped too.

That might explain why I’ve had some success with fictional female leads. Evangeline, Valkyrie, Red Sonja, Catwoman, Batgirl, Huntress, and the Birds of Prey all rang true with boys and girls alike. I’ve been told I have a special affinity for writing the ladies.

This has nothing to do with “getting in touch with my feminine side.” I’m just a butt-scratchin’, stubborn, eat-over-the-sink-from-a-pan, “never ask for directions” kind of guy. But I like women and have observed them all my life. My wife has also been a great teacher with many keen shared insights into the world of gals.

First of all, women are different from men. Good thing you were sitting down, huh? But *how* are they different? And how does that relate to writing and creating female characters?

The biggest thing I’ve found is that women think and react differently than guys. Women can access their emotions and intellect simultaneously. Guys go blind with rage or inactive with melancholy. The ladies can be mad as hell and still thinking clearly. Ever have a heated argument with a woman? Ever *win*? I rest my case.

When an enormous emotional blow too big to surmount *does* immobilize a woman, she’s faster to get over it. Heartbreaks that would level a guy for months will be brushed off in a matter of seconds by the “weaker sex.” All the *real* tough guys are chicks. Wanna *argue*, Bubba? Try delivering a baby.

So, if your writing is populated with shrinking violets and girl hostages then think again.

That mostly covers how women and men get along (or don’t). But the really fascinating aspect of the female psyche is how women relate to each other.

If you're a dude then you probably have friends in your life that you've had for years. You've even forgotten *why* you're friends. Maybe you went to school together or were in the army or just liked the same movie. You're buds and that's that.

Not so with the womenfolk. The girls are always re-examining their relationships. Like in those two words every man dreads, "Let's talk." Women are always holding their friendships with the opposite and same sex up to the light to see what makes them work (or *not* work). Unlike most male friendships, female friendships have their ups and downs, even between sisters. They'll be close and then distant and close again. They're in a constant state of flux and readjustment as driven by events or disagreements or development.

Women give men a pass for the most part. Unless the guy really steps out of line, a woman will simply sigh and roll her eyes and move on.

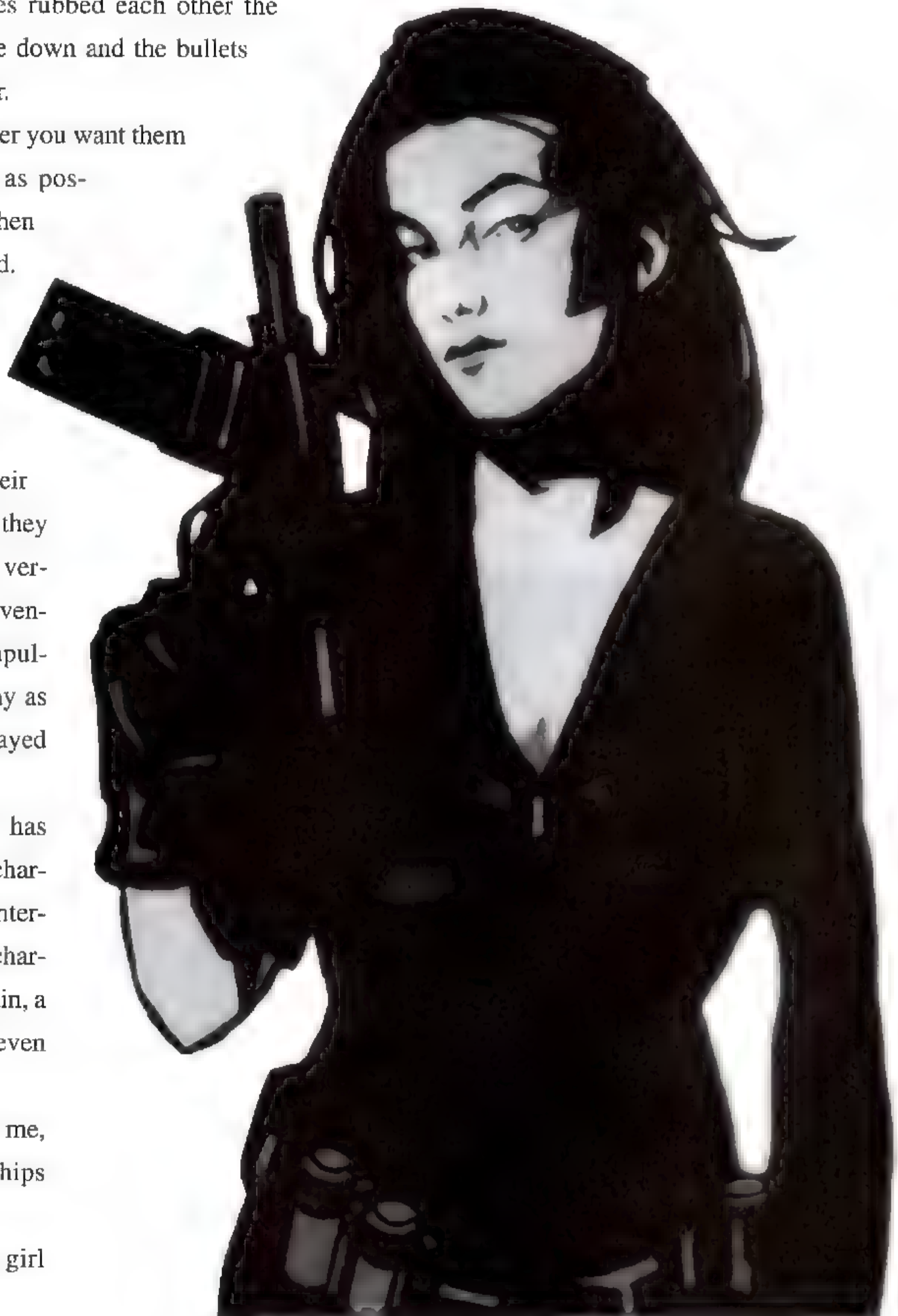
For me, that was what made writing *Birds of Prey* such a challenge; to accurately portray a female friendship with all of its gives and takes. Dinah Lance and Barbara Gordon were often at odds and their disparate personalities rubbed each other the wrong way. But when the chips were down and the bullets flying they were there for one another.

As always, when creating a character you want them to be as unique and individualistic as possible. This is a harder task, I think, when it comes to a man writing a female lead. Men often write male characters with all the traits they wished they saw in themselves; an idealized version of themselves. This is a personality they can identify with as it's a mask for their own psyche. When they write women they create a wishful-thinking or fantasy version of their idealized female. She's even-tempered, unselfconscious, and compulsive. One of the boys. In fact, she may as well *be* a boy. Either that or she's portrayed as a cipher.

In recent years a disturbing trend has arisen in comics concerning female characters. In order to make them more "interesting" writers will have their women character be a rape victim or a lesbian. Again, a kind of twisted wish fulfillment. I'd even go as far as to say misogynistic.

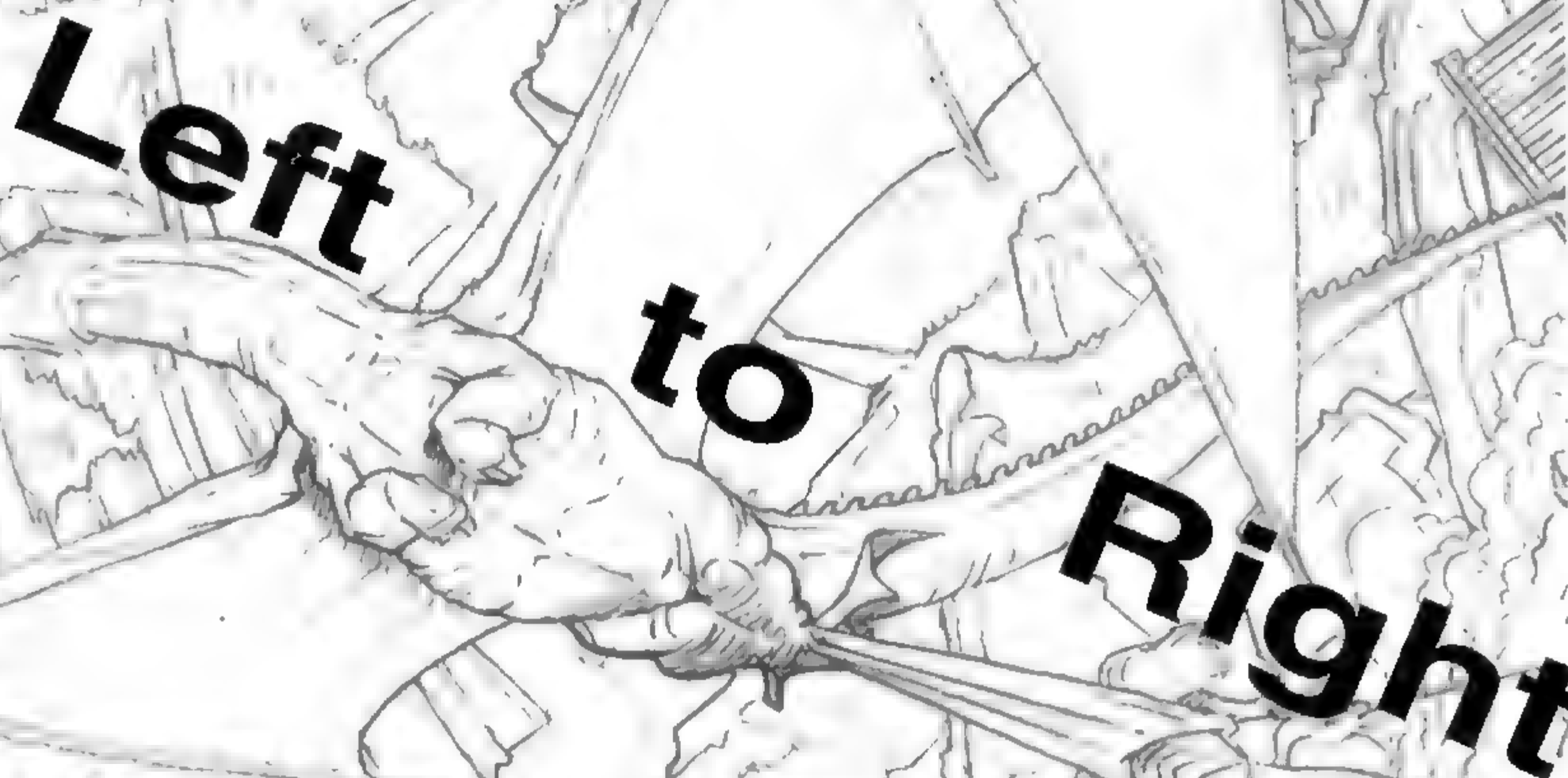
As an editor I had years back said to me, "Don't write about human relationships unless you've had one."

Now, get out there and do some girl watching.



Talia from Batman: The Chalice by Chuck Dixon and John Van Fleet © and TM DC Comics

Mitch Byrd's **How to Draw**

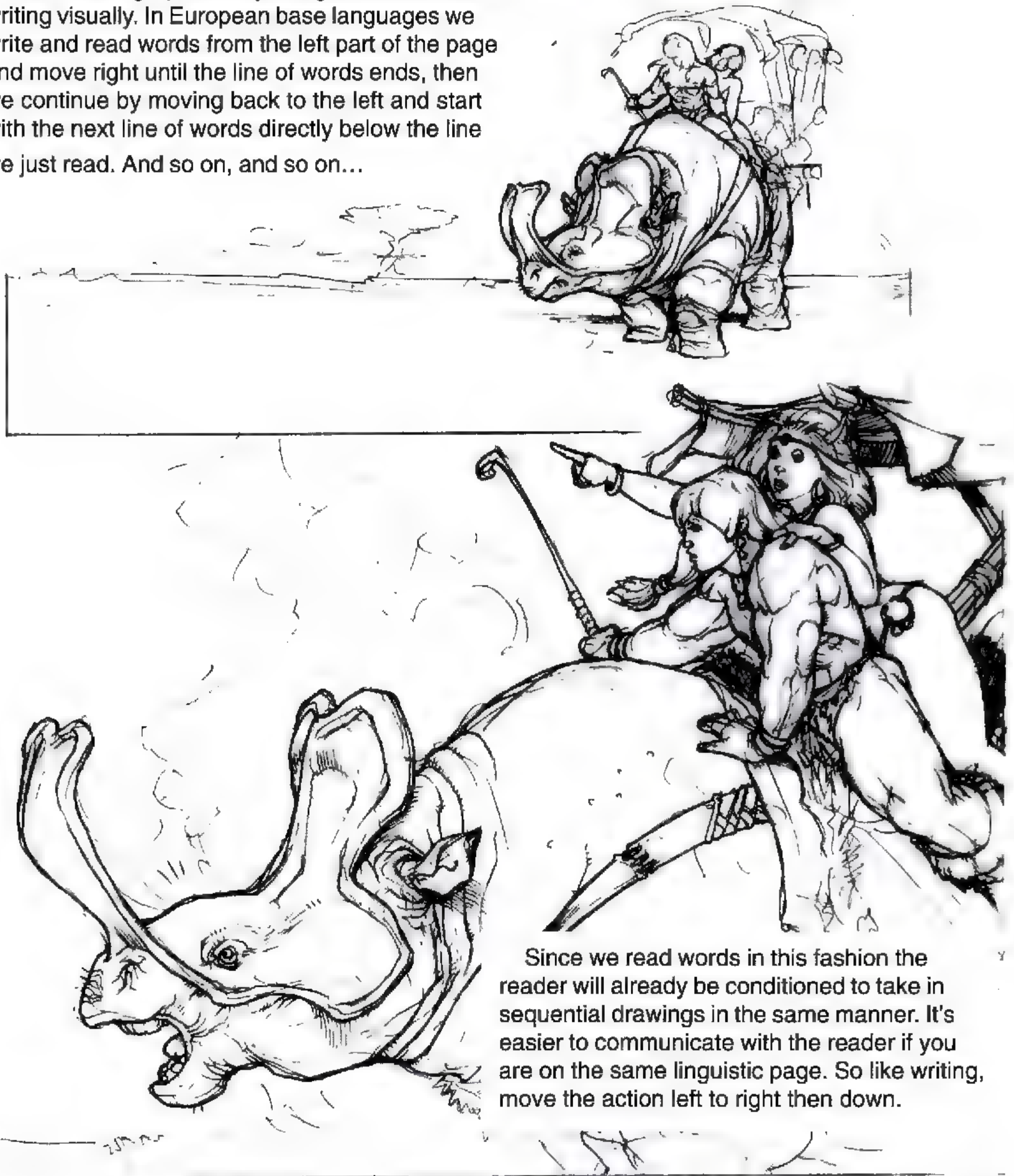


**Left
to
Right**

When we illustrate we communicate ideas with pictures, or at least we try to. A lot of practice helps develop the skill to render subject matter into easily understood drawings.

If we draw people well then the reader will easily see that a person is doing something on the page, not a horse. Of course we then have to draw horses well, or the reader might think the herd was brought in by cowboys riding stout, bandy-legged dogs. Or worse. So we work hard to make it easier for the reader to take in information in a smooth and rapid manner. That's how the reader is drawn into the story.

Comics, as graphic storytelling, could be called writing visually. In European base languages we write and read words from the left part of the page and move right until the line of words ends, then we continue by moving back to the left and start with the next line of words directly below the line we just read. And so on, and so on...



Since we read words in this fashion the reader will already be conditioned to take in sequential drawings in the same manner. It's easier to communicate with the reader if you are on the same linguistic page. So like writing, move the action left to right then down.



Then left.



Then move right...



Until you get to the end of the page...

When we turn the page, where we start again.

Now there's always going to be a little give and take within the panels, as the drawing might flow diagonally within the panel.

H. A panel is like a scene in a movie, and we draw the picture to tell the story. The drawing follows the story, and the story follows the panels.

Left to right for panels, and generally left to right for dialogue.

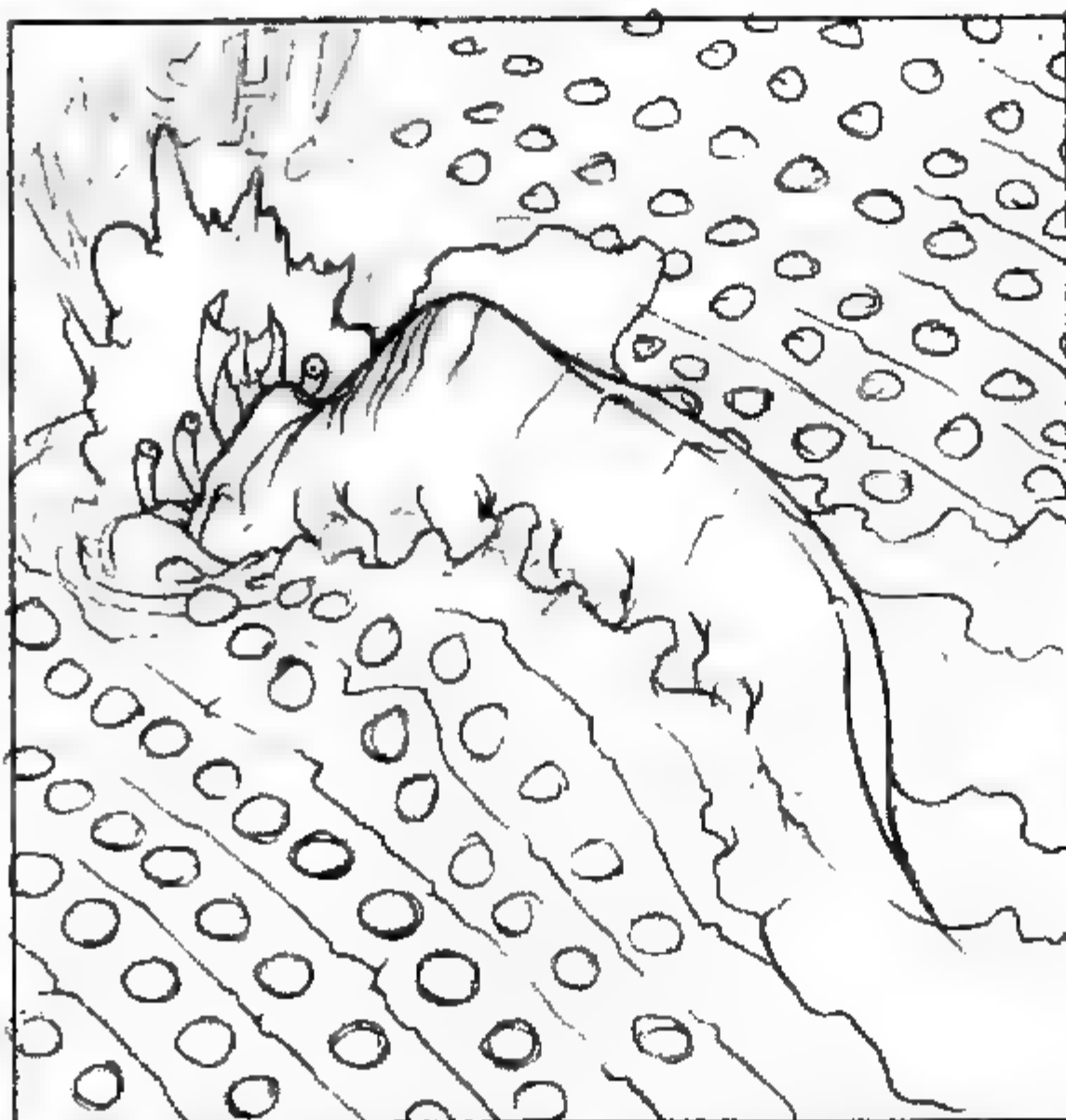
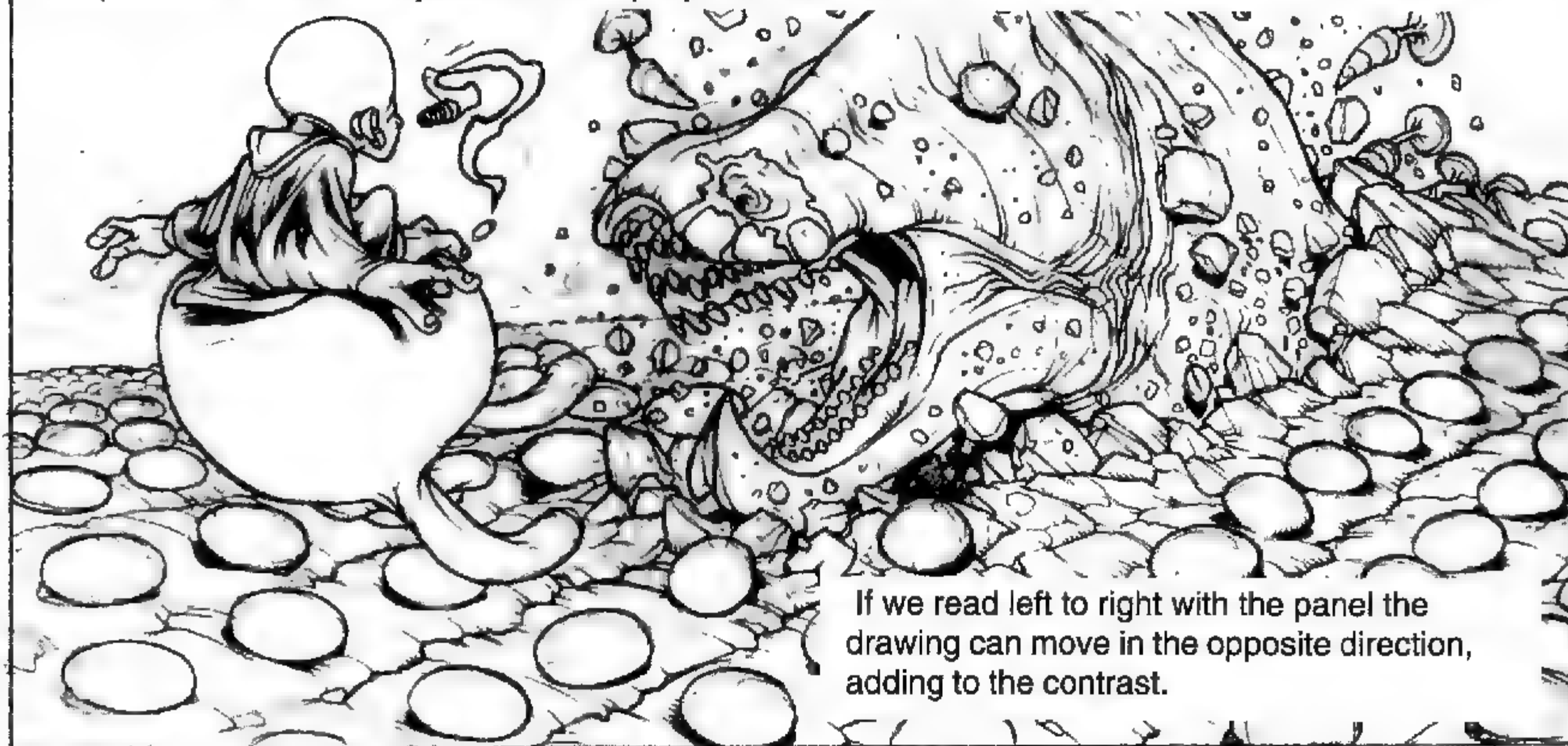
Dialogue following characters.

And characters following story.

With story following panels.

Your left...
...To your right...
...Then left, until you finish the story.

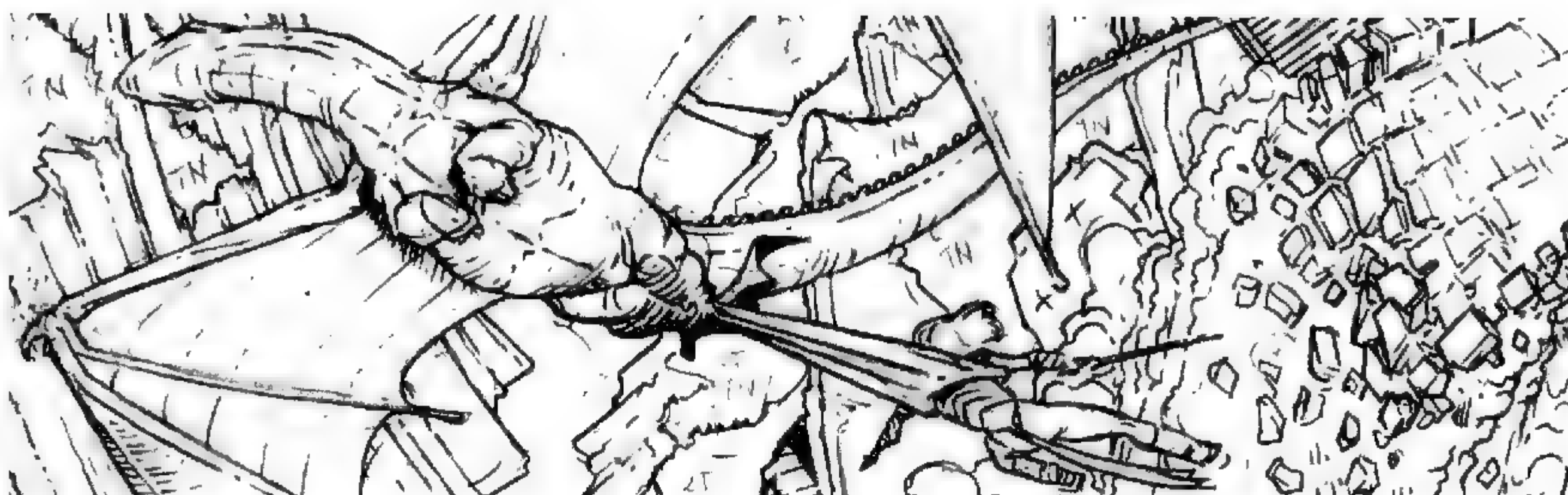
If you keep the panels straight forward and simple as you put them on the page, what goes on inside the panel will look more dynamic if a simple panel surrounds it.



Left to right from panel to panel, zigzag down from top to bottom, from first page to the next, and from the beginning of the story to the end.

Simple

...right.



Blue Line Pro

WWW.BLUELINEPRO.COM

COMIC BOOK
ART BOARDS

EXCLUSIVE
ART PAPERS

BLP COMICS

ART TOOLS
& SUPPLIES

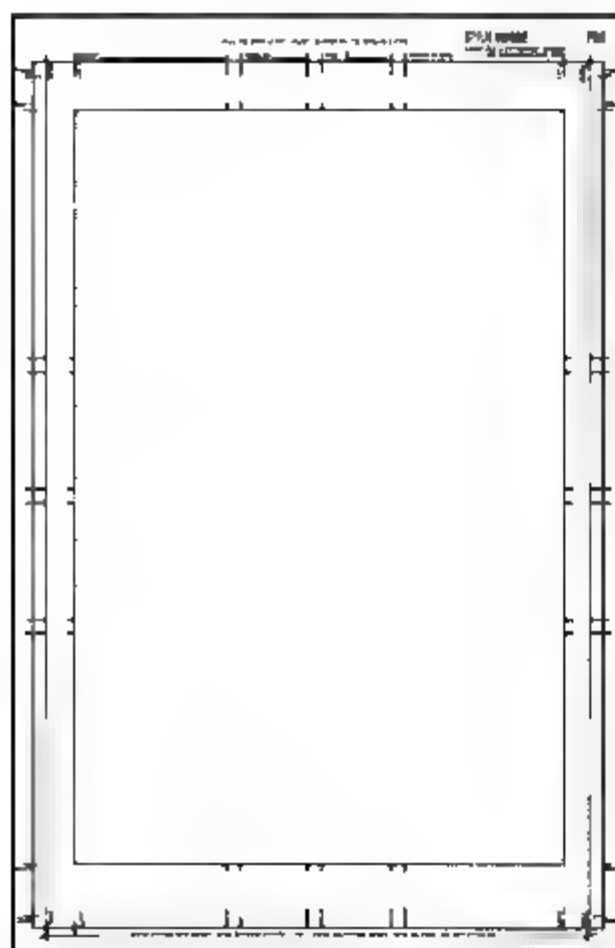
ART BOOKS

BLP FONTS

SKETCH MAGAZINE



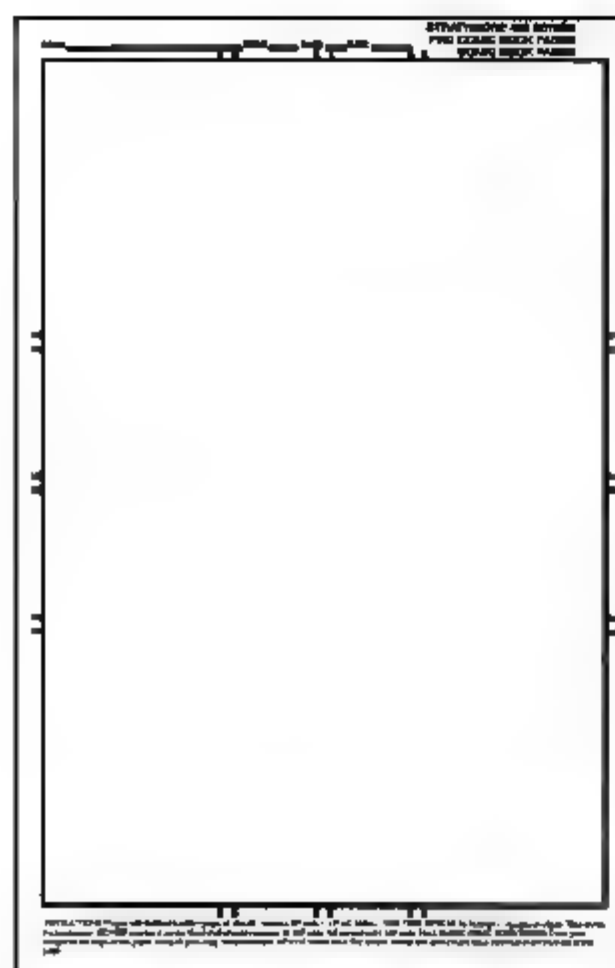
COMIC BOOK ART BOARDS and CUSTOM PAPERS



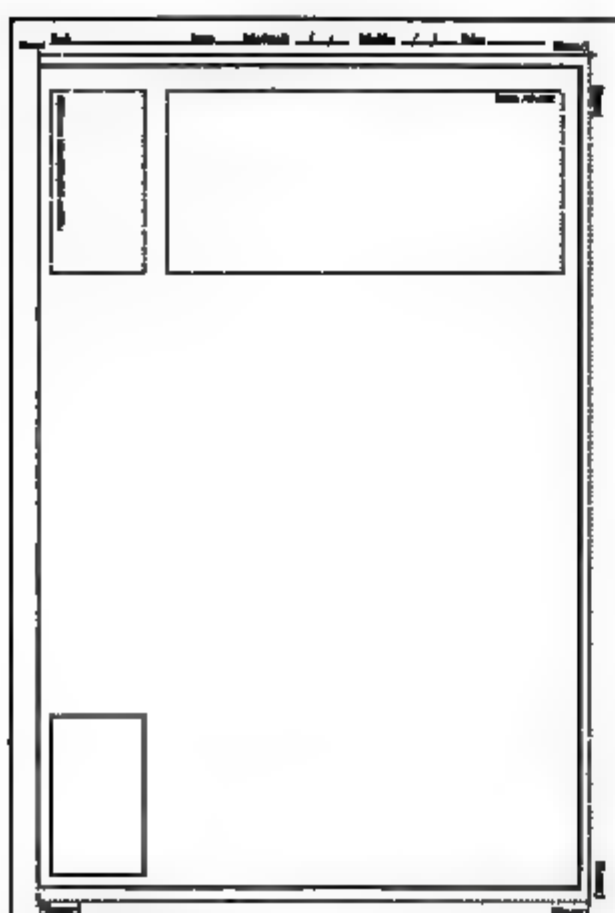
Full Trim Format Art Boards

PLY

Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply.



Traditional Format Art Boards



Cover Sheets

PREMIERE300(STRATHMORE)

300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb, 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

- ITEM# BL1041 **SRP \$17.00**

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

• **PRO 300 Series (REGULAR)** toothy surface is a 100lb, 100% acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

- ITEM# BL1042 **SRP \$17.00**

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

PREMIERE400(STRATHMORE)

400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available, **Strathmore**. Like the rest of the Blue Line products the 400 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **S400 Series (SMOOTH)** surface is a 100% acid free Bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1043 **SMOOTH 2-PLY SRP \$19.00**

- ITEM# BL1045 **SMOOTH 3-PLY SRP \$28.00**

• **S400 Series (REGULAR)** toothy surface is a 100% acid free Bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1044 **REGULAR 2-PLY SRP \$19.00**

- ITEM# BL1046 **REGULAR 3-PLY SRP \$28.00**

PREMIERE500(STRATHMORE)

500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber. Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1047 **SMOOTH 2-PLY SRP \$41.00**

- ITEM# BL1049 **SMOOTH 3-PLY SRP \$57.75**

• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1048 **REGULAR 2-PLY SRP \$41.00**

- ITEM# BL1050 **REGULAR 3-PLY SRP \$57.75**

PRO COMIC BOOK ART BOARDS

(Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

- ITEM# BL1038 **SRP \$15.95**

24 pages per pack

11" x 17" 3-ply brite art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with

10 3/4" x 16" non-photo border printed/ bagged.

PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards brite white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

- ITEM# BL1001 **SRP \$15.95**

24 pages per pack

11" x 17" 3-ply brite art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/ bagged.

COMIC BOOK BOARDS

(Traditional Format)

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Just take two comic book boards and then butt the sides together, apply tape down the back of those boards and then the artist is ready to illustrate a double-page drawing. Fast and easy with no cutting.

Use pencil, ink (brush), marker, wash.

- ITEM# BL1003 **SRP \$12.95**

24 pages of Brite Art Index per pack.

11" x 17" pages with a 10" x 15" non-photo image/ bagged

COMIC BOOK COVER SHEETS

These Comic Book Cover Sheets, show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Brite art index board that come bagged and feature non-photo blue ink.

- ITEM# BL1007 **SRP \$9.95**

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/ bagged

OVER-SIZED

COMICBOOK ART BOARDS

(Traditional Format Borders)

Premiere 300 regular (Strathmore)

Over Sized Comic Book Art Boards 12 per pack textured-surface pages (14 x 22) with Traditional Border. Premiere 300 Strathmore Series regular is a 100lb paper preprinted with a non-photo blue border that is the trademark of all Blue Line Pro boards. This allows the artist to draw comics the actual size that professionals do. Professionals draw their illustrations larger than they appear in the finished product. This helps minimize mistakes. The main advantage of Strathmore is its 100% acid free feature. This prevents the signs of aging such as yellowing. Premiere 300 Series Comic Book Boards serves as the premiere economic heavyweight paper for the Strathmore series. The regular textured surface offers the artist a chance for textured etchings and is ideal for pencils and charcoal as well as watercolor.

- ITEM# BL1057 **SRP \$25.95**

12 pages per pack.

14" x 22" with a 12" x 19" non-photo blue border

Premiere 300 smooth (Strathmore)

Over Sized Comic Book Art Boards 12 per pack smooth surface pages (14 x 22) with Traditional Border. Premiere 300 Strathmore Series Smooth is a 100lb paper preprinted with a non-photo blue border that is the trademark of all Blue Line Pro boards. This allows the artist to draw comics the actual size that professionals do. Professionals draw their illustrations larger than they appear in the finished product. This helps minimize mistakes. The main advantage of Strathmore is its 100% acid free feature. This prevents the signs of aging such as yellowing. Premiere 300 Series Comic Book Boards serves as the premiere economic heavyweight paper for the Strathmore series.

- ITEM# BL1058 **SRP \$25.95**

12 pages per pack.

14" x 22" with a 12" x 19" non-photo blue border

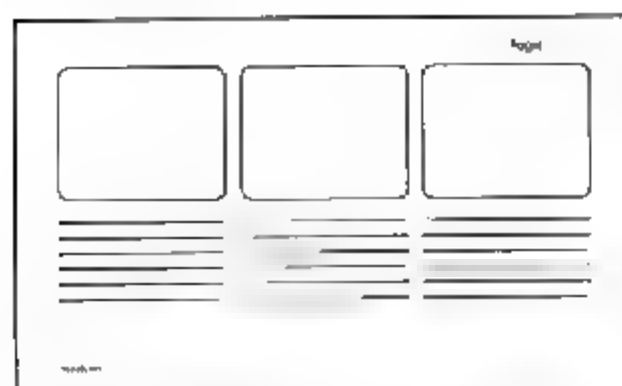


BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1- Strathmore 300 smooth, 1- Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

- ITEM# BL1040 **SRP \$13.95**

25 pages of 8 different Blue Line products.



STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

- ITEM# BL1018 SRP \$13.95

100 sheets of 60 lb. 8 1/2" x 14" pages with 3 panels padded with colored cover.



COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes: the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips
- ITEM # BL1052 SRP \$12.95

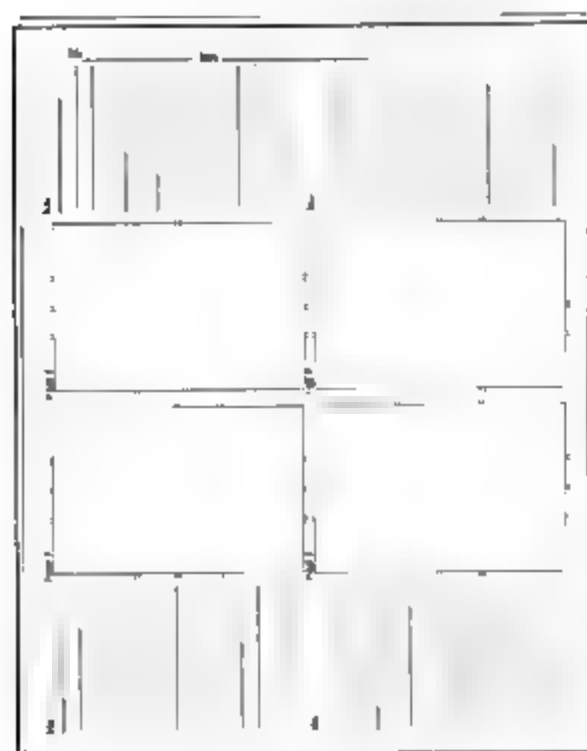


CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient, quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc., or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

- ITEM# BL1004 SRP \$8.95

25 art pages printed in non-photo blue/ bagged.



LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue, of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

- ITEM# BL1005 SRP \$8.95

30 8 1/2" x 11" pages printed in non-photo blue/ bagged.



POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when your hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for pencilling, inking and washes.

50 pages / 5" x 9 1/2" / padded / two color cover

- Item # BL1051 SRP \$5.95

MANGA COMIC BOOK ART BOARDS

MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard. B5 SIZE / RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.
-Item #MA001 SRP \$6.95

MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard. B5 SIZE / RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.
-Item #MA002 SRP \$7.95

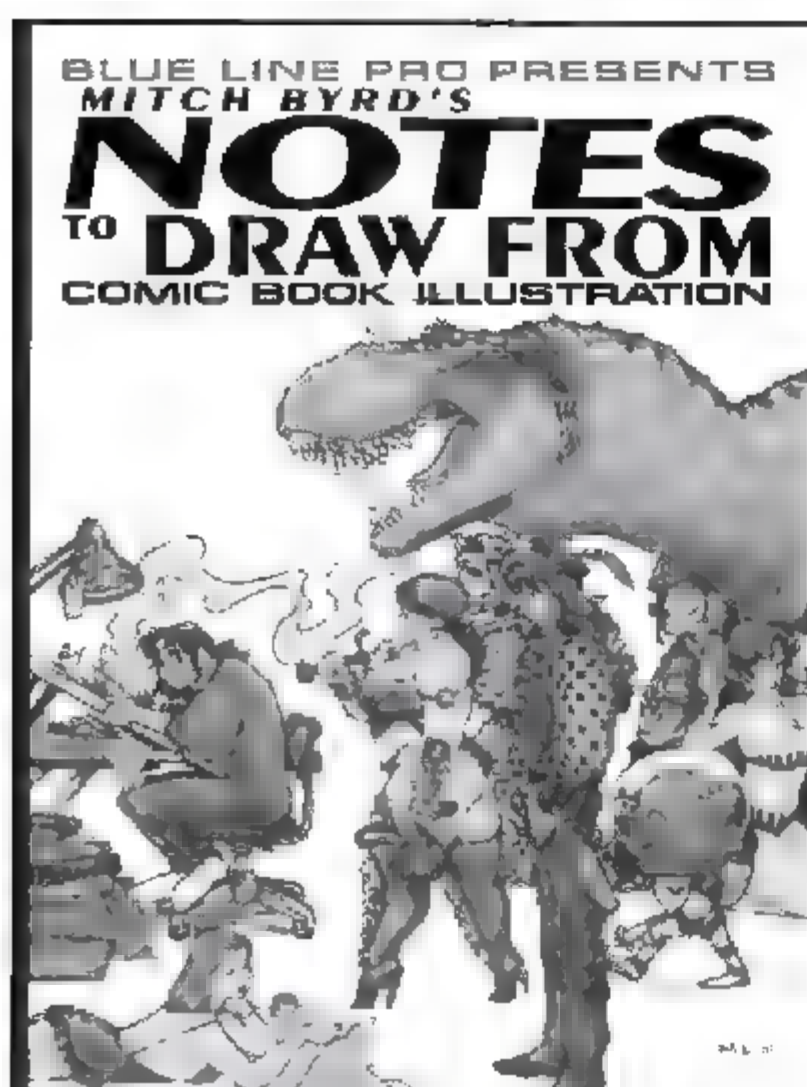
MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4")
-Item #MA003 SRP \$5.95

MANGA COMIC BOOK ART BOARDS 1 PLY (Professional) - B4 size book. The paper size is based on JIS standard. B4 SIZE / RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.
-Item #MA005 SRP \$8.95

MANGA COMIC BOOK ART BOARDS 108 lb. (Professional) - B4 size book. The paper size is based on JIS standard. B4 SIZE / RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen.
-Item #MA006 SRP \$9.95

MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE - B4 SIZE PAPER SIZE - B4 / (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4")
-Item #MA004 SRP \$7.95

BLUE LINE PRO'S "HOW TO" BOOK SERIES



NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

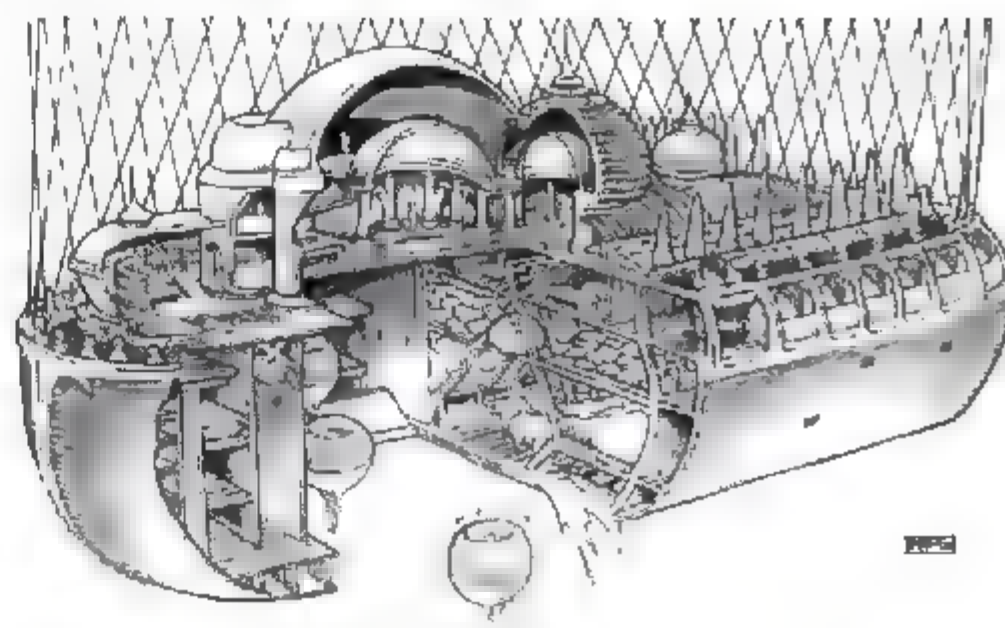
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complementing step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg. full color.

SRP \$15.95

ITEM# BL3010

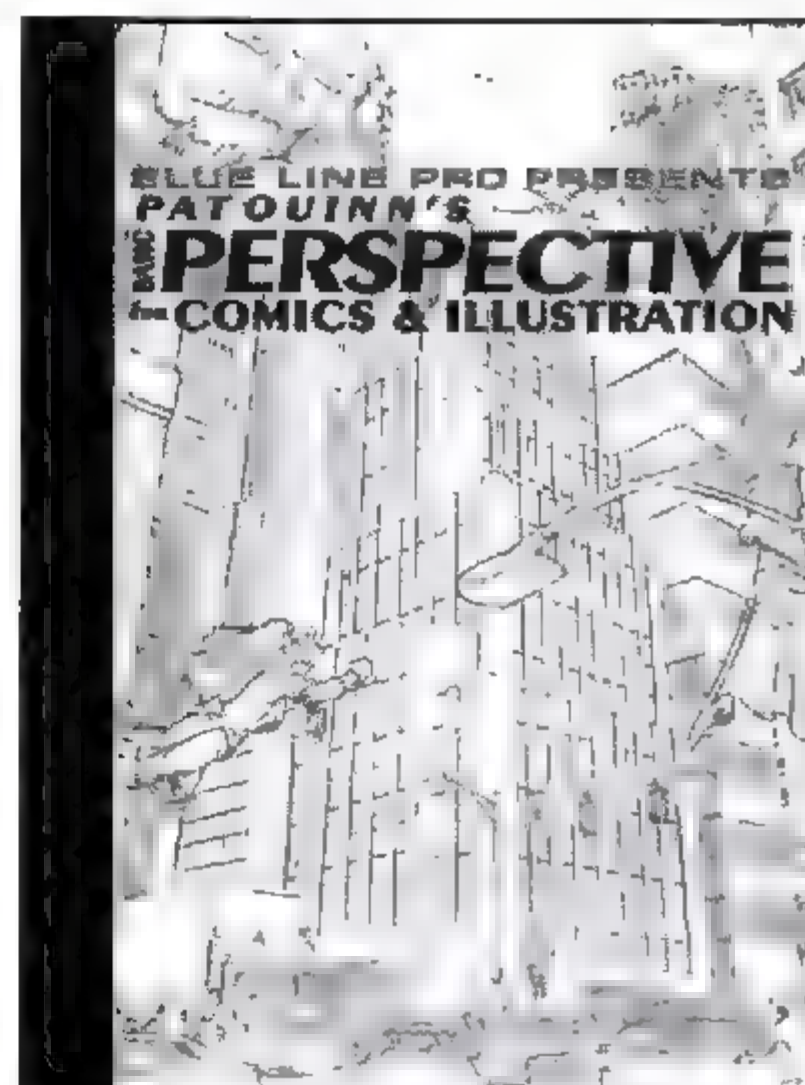
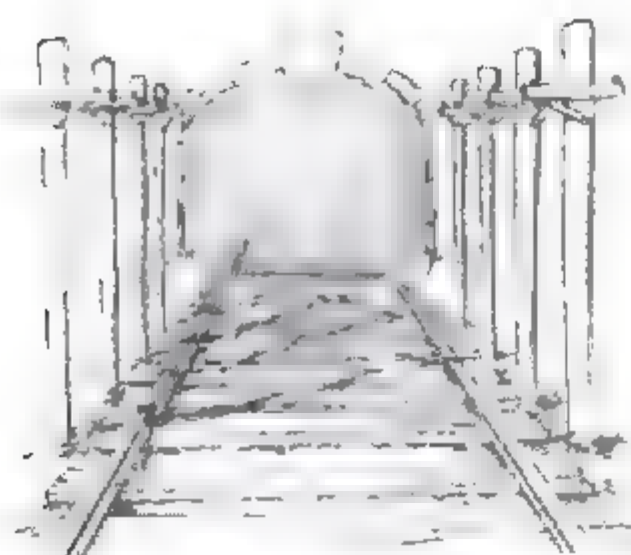


Basic PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface, Basic Perspective For Comics. With this handbook, the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating the honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.

ITEM# BL3020 48 pg. full color / SRP \$12.95



DIGITAL COLORS FOR COMICS

By Aaron Hübrich

Blue Line Pro presents the first in a series of Blue Line Pro "how to" manual books with everything you would ever need to know about digital coloring and then some. With 48 square-bound full color pages, digital colorist and Sketch columnist Aaron Hübrich walks us through the process of digitally coloring from start to finish, providing extensive commentaries and broken down step by steps. In addition, Aaron shows that there is more than one way to color a cat by demonstrating alternative pathways for the same effects.

Full Color 8x10 48pg

SRP \$9.95

ITEM# BL3001

DIGITAL COLORS FOR COMICS plus CD.

This special edition includes several extra features on one easy to use CD includes ready-to-color high resolution line art that corresponds with the lessons taught in the book, exclusive links to the internet for additional information and updates, and much, much more. CD comes sealed on inside back cover. Compatible with PC and Mac.

Full Color 8x10 48pg. with CD.

SRP \$15.95

ITEM# BL3001CD

HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS



There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

• HOW TO...BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES.

- #1 -ITEM# BL3031 \$5.95
- #2 -ITEM# BL3032 \$5.95
- #3 -ITEM# BL3033 \$5.95
- #4 -ITEM# BL3034 \$5.95
- #5 -ITEM# BL3035 \$5.95
- #6 -ITEM# BL3036 \$5.95

PENCILER AND INKER STARTING SET



With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality. Set contains: 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055
SRP \$38.95

BACK IN STOCK!!



SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

SKETCH BOOK

REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg. Hard cover book. SRP \$24.95

SKETCH BOOK

TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg. Hard cover book. SRP \$27.95

CREATE YOUR OWN COMIC BOOK!



Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

- ITEM# BL1002

SRP \$21.95

Box Set. 37 art pages / 24 page b&w instructional comic book / full color art

DR. MARTIN WATERCOLORS

• Radiant Concentrated Watercolors

Dr. Martin's

Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchromatic colors.

All Sets and Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096.



PRISMACOLOR MARKERS AND COLORED PENCILS

All Sets and Single Colors

Available on-line at www.bluelinepro.com or call 859-282-0096.





INDIA INK

• Higgins Black India Ink

A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.

-AR-4415 Black Ink (Higgins) 1oz \$3.00

-AR-EF44011 Black Magic Ink (Higgins) 1oz \$3.50

Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing, and non-clogging. Great for use on tracing vellum and other film surfaces.



• Pelikan Drawing Ink

One of the finest drawing ink available. Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.

-AR-PE211862 Black India Ink (Pelikan) 1oz. \$4.75

-AR-PE211169 Black India Ink (Pelikan) 8oz \$18.75

• KOH-I-NOOR RAPIDOGRAPH INK

Rapidograph Ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.

-AR-3084-FI Koh-I-Noor Ink \$3.95

• FW WHITE OUT

FW Acrylic Artist Waterproof White Ink 1oz.

Great for use with technical pens, brushes and dip pens.

-AR-FW-011 FW White Acrylic Artist Ink \$5.00

• FW BLACK ACRYLIC INK

FW Acrylic Artist Waterproof Black ink 1 oz.

Great for use with technical pens, brushes, and dip pens.

-AR-663018 FW Black Acrylic Artist Ink \$5.00



SPEEDBALL ACRYLIC INKS

• SPEEDBALL BLACK INK

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 m. jars

-AR-938718 Black \$2.25

• SPEEDBALL WHITE INK

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 m. jars

-AR-937045 White \$2.25



RAPHAEL KOLINSKY FULL RIGGER BRUSH (SERIES 8826)

Kolinsky full belled rigger brushes are great for line work and lettering.

-AR-SAV25-8826-02 Raphael Size 02 \$17.95

-AR-SAV25-8826-04 Raphael Size 04 \$19.95

-AR-SAV25-8826-06 Raphael Size 06 \$22.95

-AR-SAV25-8826-08 Raphael Size 08 \$35.95

-AR-SAV25-8826-10 Raphael Size 10 \$58.95

RAPHAEL RED SABLE ROUND (SERIES 8424)

Kolinsky red-sable round brushes have a fine point and full belly that are great for long thin lines.

-AR-SAV25-8424-3/0 Size 3/0 \$7.95

-AR-SAV25-8424-2/0 Size 2/0 \$8.50

-AR-SAV25-8424-0 Size 0 \$8.95

-AR-SAV25-8424-01 Size 01 \$9.95

-AR-SAV25-8424-02 Size 02 \$10.95

-AR-SAV25-8424-03 Size 03 \$11.95

-AR-SAV25-8424-04 Size 04 \$15.95

-AR-SAV25-8424-05 Size 05 \$19.95

-AR-SAV25-8424-06 Size 06 \$24.95

-AR-SAV25-8424-07 Size 07 \$27.95

-AR-SAV25-8424-08 Size 08 \$29.95

-AR-SAV25-8424-09 Size 09 \$33.95

-AR-SAV25-8424-10 Size 10 \$44.95

-AR-SAV25-8424-12 Size 12 \$64.95

RAPHAEL PURE KOLINSKY ROUNDS (SERIES 8404)

Pure Kolinsky round brushes are the Raphael's Flagship brushes. With a fine point and full belly this brush will hold a high paint load. These brushes have an orange tip handle. Recommended by Tom Lynch.

-AR-SAV25-8404-6/0 Size 6/0 \$15.95

-AR-SAV25-8404-5/0 Size 5/0 \$15.95

-AR-SAV25-8404-4/0 Size 4/0 \$15.95

-AR-SAV25-8404-3/0 Size 3/0 \$15.95

-AR-SAV25-8404-2/0 Size 2/0 \$16.95

-AR-SAV25-8404-0 Size 0 \$17.95

-AR-SAV25-8404-01 Size 01 \$20.95

-AR-SAV25-8404-02 Size 02 \$24.95

-AR-SAV25-8404-03 Size 03 \$30.95

-AR-SAV25-8404-04 Size 04 \$37.95

-AR-SAV25-8404-05 Size 05 \$54.95

-AR-SAV25-8404-06 Size 06 \$68.95

RAPHAEL KAERELL ROUNDS (SERIES 8394)

Synthetic Kaerell fine tip water media brushes have a soft, fine natural hair feel, yet are more economically priced.

-AR-SAV25-8394-3/0 Size 3/0 \$5.95

-AR-SAV25-8394-2/0 Size 2/0 \$6.50

-AR-SAV25-8394-0 Size 0 \$6.95

-AR-SAV25-8394-01 Size 01 \$6.95

-AR-SAV25-8394-02 Size 02 \$6.95

-AR-SAV25-8394-03 Size 03 \$7.95

-AR-SAV25-8394-04 Size 04 \$8.50

-AR-SAV25-8394-05 Size 05 \$9.95

-AR-SAV25-8394-06 Size 06 \$9.95

-AR-SAV25-8394-07 Size 07 \$12.95

-AR-SAV25-8394-08 Size 08 \$13.95

-AR-SAV25-8394-10 Size 10 \$14.95

-AR-SAV25-8394-12 Size 12 \$19.95

BRUSHES

WINSOR/NEWTON SERIES 7

• Winsor/Newton Series 7

Made with Kolinsky sable with traditional black handle. Great brush.

-AR-5007001 Winsor/Newton Series 7 Size #1 \$18.95

-AR-5007002 Winsor/Newton Series 7 Size #2 \$22.95

-AR-5007003 Winsor/Newton Series 7 Size #3 \$36.75

Round Brushes

Made with natural Sable with excellent edges and points for precise strokes.

-AR-NB-38-0 Round Brush Size #0 \$3.00

-AR-NB-38-1 Round Brush Size #1 \$3.25

-AR-NB-38-2 Round Brush Size #2 \$3.95

-AR-056009016 Round Brush Size #3 \$3.95

RAPHAEL PEN HOLDERS

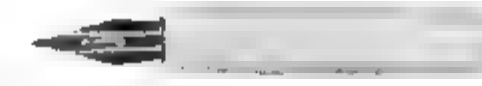
Raphael's universal penholders will hold all nibs. Their contoured, tapered handles are comfortable to hold and elegant to look at. Available in a variety of woods. Synthetic Kaerell fine tip water media brushes have a soft, fine natural hair feel, yet are more economically priced.



-AR-SAV23-3305

Black Lacquer

\$8.95



-AR-SAV23-3300

Natural Wood

\$6.95



-AR-SAV23-3315

Stained Wood

\$5.95



AR-SAV23-7002BL

Student Pen Holder Blue \$3.95

AR-SAV23-7002GR

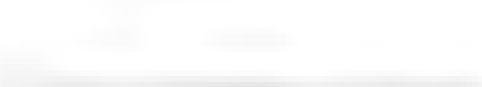
Student Pen Holder Green \$3.95

AR-SAV23-7002NA

Student Pen Holder Natural \$3.95

AR-SAV23-7002RD

Student Pen Holder - Red \$3.95



-AR-XSDK BR-49 Black

\$3.00



• Sakura Pigma Micron

Available in six point sizes.

Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

-AR-XSK005-49 20mm black \$2.95

-AR-XSK01-49 25mm, black \$2.95

-AR-XSK02-49 30mm, black \$2.95

-AR-XSK03-49 35mm, black \$2.95

-AR-XSK05-49 45mm, black \$2.95

-AR-XSK08-49 50mm, black \$2.95

-AR-30061 3-pk., 25, 35, 45 \$8.00

-AR-30062 All sizes black \$18.00



FABER-CASTELL 4 PEN SET

Set includes 4 nibs S, F, M, and brush.

-AR-FC167100

SRP \$9.00

PENCILS & QUILL PENS

• Non-Photo Blue Pencil

Makes marks not appear when artwork is reproduced. Very useful.

-AR-761-5 Non-photo Blue Pencil \$6.00



• Quill Inking Pen

Quill Pens offers super-fine flexible point.

-AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25

-AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$13.95



ERASERS

• Kneaded Eraser

Gray soft bendable eraser used for pencil and charcoal.

-AR-1224 Kneaded Rubber Eraser Large \$1.15



• Magic-Rub Eraser

Eraser especially developed for sensitive surfaces, will not mark or smudge.

-AR-1954FC-1 Magic-Rub Eraser \$1.95



• Eraser Pencils

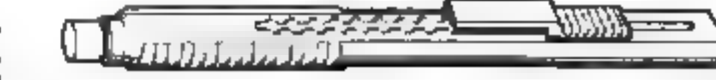
Peel off wrap ideal for detail erasing.

-AR-400 Eraser Pencils \$1.15

• Erasing Shield

Metal shield with different sizes and shapes.

-AR-FT-5370 Erasing Shield \$1.10



• Pentel Clic

Pen style holder, retract as needed.

-AR-ZE-21C Pentel Clic Eraser/Holder \$1.95

-AR-ZER-2 Pentel Refill Erasers \$1.75



• Mars Plastic Eraser

-AR-STD526-50

\$1.00

PENCIL SHARPNER

Canister Sharpener offers metal blades with high impact plastic container.

-AR-MR906 Canister Sharpener \$3.95

• ALVIN PENSTIX

Graphic waterproof drawing pen offering India ink density. Black permanent drawing ink.

-AR-4013-EEF 0.3mm \$1.55

-AR-4017-F 0.7mm \$1.55

-AR-4015-EF 0.5mm \$1.55

• Penstix Set

Includes all 3 Penstix Sizes

-AR-4033 .3mm, .7mm, .5mm

\$4.45

• Penstix Drawing/Sketching Markers

Offers maximum India drawing ink like density. Black waterproof permanent ink.

-AR-3013-EEF 0.3mm ExEx Fine \$1.55

-AR-3015-EF 0.5mm Ex Fine \$1.55

-AR-3017-F 0.7mm Fine \$1.55

• Pentrix Drawing/Sketching Marker Set

Set of all 3 sizes.

-AR-3033 Set of 3 .3, .5, .7mm \$4.45

• SAKURA PIGMA BRUSH

Archival performance with flexible brush style nib. Very fine lines or broad strokes. Water/chem proof + fade resistant.

-AR-XSDK BR-49 Black \$3.00

• Sakura Pigma Micron

Available in six point sizes.

Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

-AR-XSK005-49 20mm black \$2.95

-AR-XSK01-49 25mm, black \$2.95

-AR-XSK02-49 30mm, black \$2.95

-AR-XSK03-49 35mm, black \$2.95

-AR-XSK05-49 45mm, black \$2.95

-AR-XSK08-49 50mm, black \$2.95

-AR-30061 3-pk., 25, 35, 45 \$8.00

-AR-30062 All sizes black \$18.00

ALVIN DRAWING PEN/ MARKERS

• Tech-Liner Super Point Drawing Pen/Markers

Permanent waterproof ink that dries instantly. Nibs set in stainless steel sleeves for protection.

-AR-TL01 0.1mm \$1.95

-AR-TL02 0.2mm \$1.95

-AR-TL03 0.3mm \$1.95

-AR-TL04 0.4mm \$1.95

-AR-TL05 0.5mm \$1.95

Tech-Liner Super Point Drawing Pen/Markers Sets

-AR-TLP5 set of 5 All above \$9.50

-AR-TLP3 set-3 (1, 3, 5mm) \$5.75

KOH-I-NOOR RAPIDOGRAPH PENS

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points. (Tech Pens)

-AR-3165-06/0 Size 6x0 (13mm) \$27.00

-AR-3165-04/0 Size 4x0 (18mm) \$27.00

-AR-3165-03/0 TSize 3x0 (25mm) \$22.00

-AR-3165-02/0 Size 2x0 (3mm) \$22.00

-AR-3165-01/0 Size #0 (35mm) \$22.00

-AR-3165-01 Size #1 (5mm) \$22.00

-AR-3165-02 Size #2 (8mm) \$22.00

-AR-3165-03 Size #3 (8mm) \$22.00

-AR-3165-04 Size #4 (1mm) \$22.00

-AR-3165-05 Size #6 (1.4mm) \$22.00

MECHANICAL PENCIL

Mechanical Pencil is precision made w/button lead release and light aluminum barrel.

- Mechanical Pencil 2mm.
 - AR-BP10C \$8.95
- 12-Pencil Leads- 2mm. HB
 - AR-BP2375-HB \$10.50
- 12-Pencil Leads- 2mm. 2H
 - AR-BP2375-2H \$10.50
- 12-Pencil Leads- 2mm. 2B
 - AR-SA02263-2B \$10.50
- 12-Non-Photo Blue Leads-2mm.
 - AR-BP2376-NPB \$10.50

**Sandpaper Pointer**

Idea for pointing pencils, leads, charcoal and crayons by hand.

- AR-3435-1 Sandpaper Pointer \$9.95

**Blending Stumps**

Soft paper felt with double pointed ends used for blending charcoal, pastels, etc. Use sandpaper to repoint.

- AR-T811-1 1/4" x 5 1/4" \$5.00
- AR-T812-1 5/16" x 6" \$7.95
- AR-T813-1 13/32" x 6" \$1.00
- AR-T814-1 15/32" x 6" \$1.25
- AR-T817-1 5/8" x 6" \$1.50

**SHARPIE MARKERS**

Permanent markers with high intensity ink. Quick drying.

- AR-SA37101 Ultra-Fine Black \$1.30
- AR-SA35101 Ex-Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95

WORKABLE FIXATIF (Krylon)

Provides lasting protection. Prevents smudging, dusting and wrinkling.

- AR-KR1306 \$8.95

**METALLIC PENS**

Offers high quality metallic ink. Great for autographs.

- AR-SA46115 Gold Pen \$4.50
- AR-SA46120 Silver Pen \$4.50

**CHINA MARKING PENCILS**

Offers moisture resistant, non-toxic odor-free pigments. Self-sharpening. Offered as a dozen or singles.

- AR-173T Dozen Black \$10.75

- AR-173T-1 Single Black \$9.95
- AR-164T Dozen White \$10.75
- AR-164T-1 Single White \$9.95

**DRAFTSMAN BRUSH**

Removes shavings from paper. Cleaning without fear of smudging.

- Draftsman Brush (cleaning paper)
- AR-FT5391 \$6.00

XACTO KNIFE

Rubberized barrel. Rear-release mechanism with safety cap.

- Xacto Knife
- AR-XA3626 \$5.25
- Xacto Refill Blades #1
- AR-OLKB \$6.50

**Palette Tray**

7" by 5" plastic tray works excellent for holding inks.

- AR-CW181 SRP \$1.95

RUBBER CEMENT

Contact adhesive for paste-up and other graphic art uses.

- Rubber Cement 4oz.
- AR-BT138 \$3.50
- Rubber Cement Quart
- AR-BT102 \$13.25
- Rubber Cement Thinner Pint
- AR-BT201 \$8.50
- Rubber Cement Pick-Up (eraser)
- AR-BT700 \$1.50

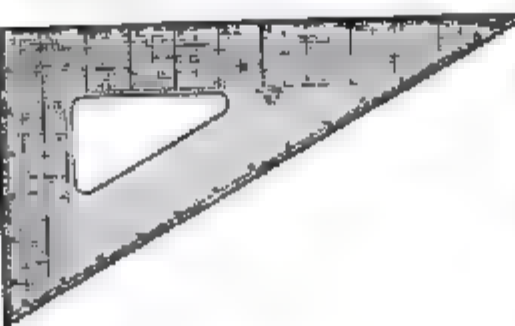
T-SQUARES

• Plastic T-squares offering flexible plastic with both metric and standard measurements.

- AR-HX02 Plastic 12" \$3.95
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95

• Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head.

- AR-FR63-112 Alum. 12" \$10.95
- AR-FR63-118 Alum. 18" \$12.95
- AR-FR63-124 Alum. 24" \$13.95

**TRIANGLES**

High quality triangles made of 080" acrylic. Raised inking edges. Great for inkers.

- 30" x 60" W/ Inking Edge
- AR-1204-60 Triangle - 30"x60" 4 inch \$3.50
- AR-1206-60 Triangle - 30"x60" 8 inch \$4.50
- AR-1208-60 Triangle - 30"x60" 8 inch \$5.50
- AR-1210-60 Triangle - 30"x60" 10 inch \$6.50
- AR-1212-60 Triangle - 30"x60" 12 inch \$8.50
- AR-1214-60 Triangle - 30"x60" 14 inch \$10.50

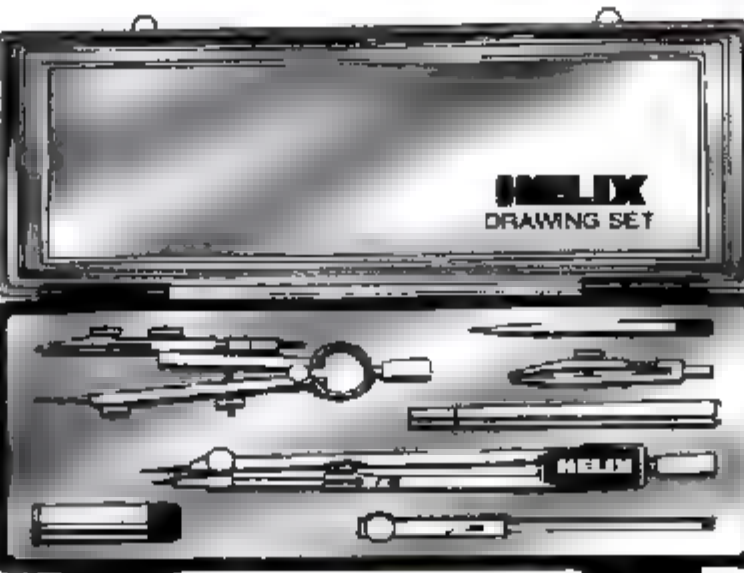
• 45" X 90" W/ Inking Edge

- AR-1204-45 Triangle - 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle - 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle - 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle - 45"x90" 10 inch \$9.50
- AR-1212-45 Triangle - 45"x90" 12 inch \$13.50

COMPASS SET

Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener.

- 8-piece Geometry Set
- AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass)
- AR-723405 \$7.95
- Basic Geometry Set
- 4-piece Geometry Set (Ruler, 12" protractor, 30/60 + 45/90 triangles)
- AR-FL03 \$5.95
- Basic Combination Compass
- 6-piece compass set: side-screw bow compass, knee joint compass, extension bar, spare leads, 2" divider point and a lead pointer.
- AR-S61 Set \$15.95
- Compass Set
- 6-piece drawing set contains: Small side screw compass, 5 1/2" self-centering knee joint compass/divider, extension bar, technical pen adapter, divider point and lead pointer.

**RULERS**

• Stainless Steel Rulers offering flexible steel with non-skid cork backing.

- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$8.95

• Plastic Ruler 1 inch with 1/16" markings and metric markings.

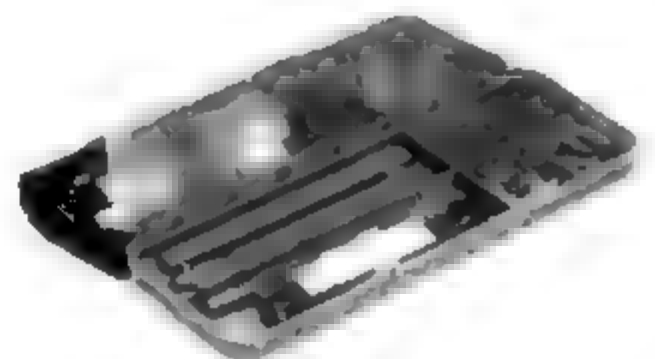
- AR-C36 Ruler 12" (plastic ruler) \$1.25
- AR-18 Ruler 6" (plastic ruler) \$5.00

**POCKET PORTFOLIO**

- AR-FL419WH Pocket Portfolio 14 x 20 \$10.50

STORAGE BOXES

- Sketch Pac 2-sided safe storing box 12 3/8" x 4 1/4" x 1 3/8"
- AR-6880AB \$12.95

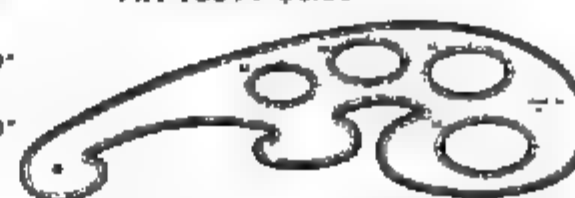


- ARHLX01330-01330 Set \$16.95

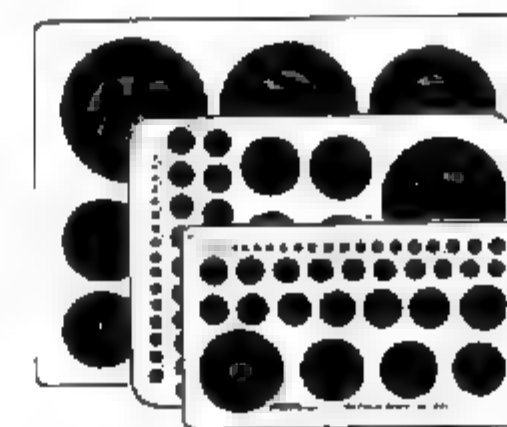
CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

• Circle Templates Metric and standard. Risers for smear-free drawing. (Great for inkers).

- Large Circles
- AR-13001 \$7.95
- Extra Large Circles
- AR-13011 \$6.95

**French Curves (Inking Edge)**

- AR-9000 Set \$6.95
- Ellipse Temps.
- AR-PK12691 \$12.00

**Circle Templates Set of 3**

This set of 3 templates provides ninety-eight different circles and edge scales in 50th, 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches.

- ITEM #AR-TD404 SRP \$17.95
- Ellipse Template
- AR-PK12691 \$12.00

Brush Box

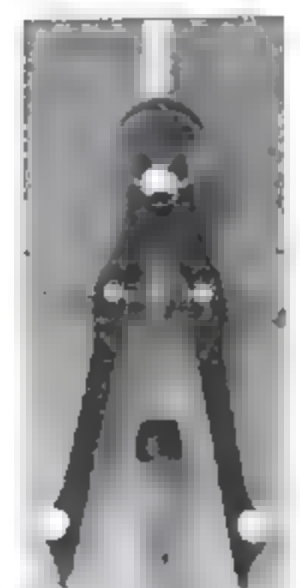
This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens.

- AR-YK23000 SRP \$7.95

**Tracing Paper**

The 504 Tracing Paper has excellent transparency and tooth. It is used for rough sketches and overlays. Fine surface is ideal for pencil, markers and inks.

- AR-HUN-243-123 (9"x12") 50 Sheets \$4.95
- AR-HUN-243-131 (11"x14") 50 Sheets \$6.95
- AR-HUN-243-143 (14"x17") 50 Sheets \$9.95
- AR-HUN-243-163 (19"x24") 50 Sheets \$17.95

**5" Bow Compass & Divider**

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider.

- AR-494 5" Bow Compass \$4.95



Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

- AR-CLY9037 6" Male SRP \$12.95
- AR-CLY9036 6" Female SRP \$12.95
- AR-CLY9020 12" Male SRP \$19.95
- AR-CLY9019 12" Female SRP \$19.95
- AR-CLY9042 20" Male SRP \$29.95

• **12" Unisex Wooden Mannequin**
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood, 12" in height.
- AR-CW201 12" Male SRP \$19.95



• PRESENTATION CASES (PORTFOLIO)

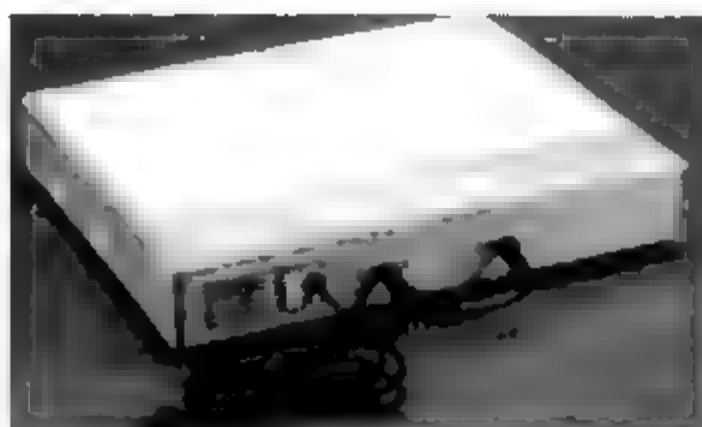
Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings (Does not snag pages). Includes 10 archival pages (#ZX).

- AR-S1-2171 17" x 14" SRP \$68.95
- AR-S1-2241 24" x 18" SRP \$110.50
- Refill Pages for Presentation Case
- AR-ZX17 17" x 14" 10 pack SRP \$23.95
- AR-ZX24 24" x 18" 10 pack SRP \$45.95

• LIGHTWEIGHT SKETCH BOARDS

Made of strong, tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

- AR-SB1819 18 1/2" X 19 1/2" SRP \$9.95
- AR-SB2326 23 1/2" X 26" SRP \$12.95



Satin-Glow Lightboxes

Great for transferring drawings onto art boards.

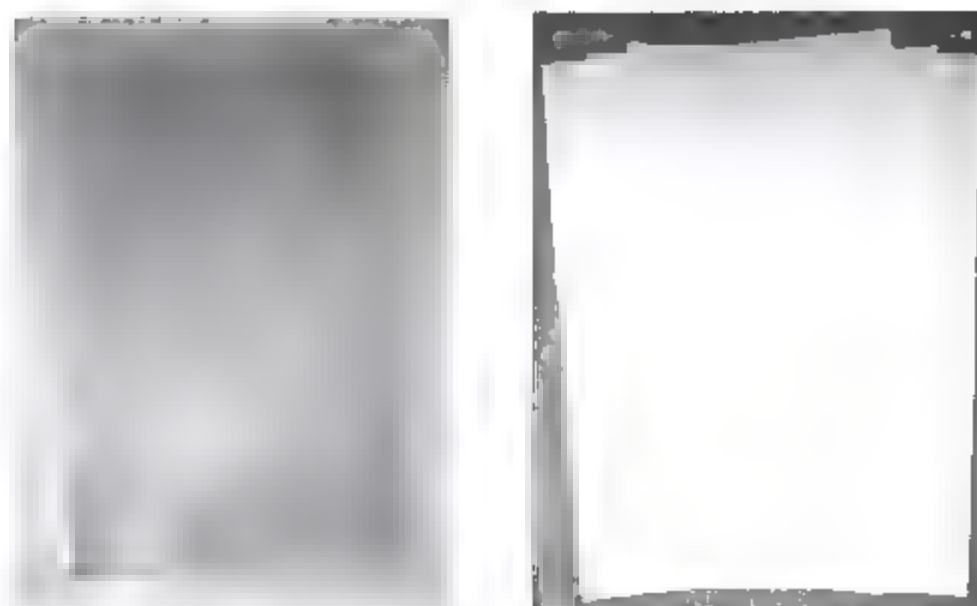
- AR-LB1218 12" x 18" \$205.00
- AR-LB1620 16" x 20" \$325.00
- AR-LB1824 18" x 24" \$465.00



• DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid, pvc. and lignen safe art sleeves. Archival Safe.

- AR-IA1212 Artfolio Book 11 x 17 w/ 24 shts SRP \$15.95 (Holds Blue Line Comic Book Art Boards)
- AR-IA 1214 Artfolio book 14 x 17 w/ 24 shts SRP \$25.95 (Holds most oversized art boards)
- AR-IA 128 Artfolio book 8 1/2 x 11 w/ 24 shts SRP \$7.50



Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL. (Standard C.B. Board)

• **MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL. (Standard C.B. Board)**

- AR-EG1218R-1 \$3.02
- 10 Pack
- AR-EG1218R-10 \$24.20

- 50 Pack
- AR-EG1218R-50 \$96.50

- 10 Sets - MYLAR SLEEVE & BACKING BOARD
- AR-EG1218S-10 \$35.90

STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL. (fits 12 1/2 X 18 1/2) (Standard C.B. Board)

- **BACKING**
- AR-EG1218HB-1 \$1.00

- 10 Pack
- AR-EG1218HB-10 \$8.00
- 50 Pack
- AR-EG1218HB-50 \$32.00

MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

• **MYLAR SLEEVE (18 1/2 X 24 1/2) 4 MIL. (Double page C.B. Board spread)**

- **MYLAR SLEEVE**
- AR-EG1824R-1 \$6.00
- 10 pack
- AR-EG1824R-10 \$48.00

- 50 pack - MYLAR
- AR-EG1824R-50 \$192.00

- 10 Sets - MYLAR SLEEVE & BACKING BOARD 42 MIL.
- AR-EG1824S-10 \$64.60

STANDARD Backing Board (Double page C.B. Board spread)

- **BACKING BOARD FOR**
- AR-EG1824HB-1 \$1.70

- 10 pack
- AR-EG1824HB-10 \$13.60
- 50 pack
- AR-EG1824HB-50 \$54.50

Go to www.bluelinepro.com for more sizes, information and pricing.



• Hand Mannequins

Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.

- AR-HM3 14" Male Hand SRP \$49.95
- AR-HM4 12" Female Hand SRP \$46.95
- AR-HM5 9" Child Hand SRP \$42.95



MANKINS

- **CAT MANIKIN 7" length**
- AR-AA12300 \$12.95

- **DOG MANIKIN 6 1/2" length**
- AR-AA12400 \$12.95



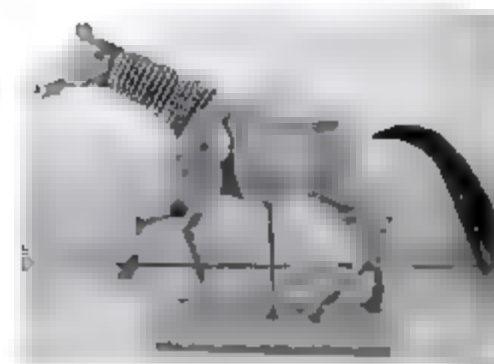
- **TYRANNOSAURUS REX MANIKIN 30" high**
- AR-AA12902 \$169.95

- **BRONTOSAURUS MANIKIN 28" length**
- AR-AA12901 \$129.95

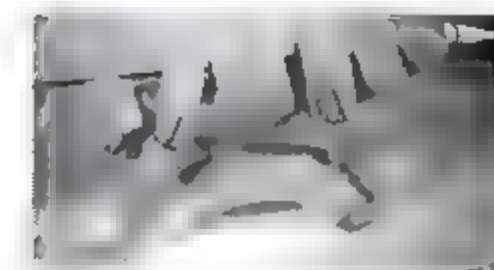


- **GIRAFFE MANIKIN 20" high**
- AR-TCE12531 \$139.95

- **ELEPHANT MANIKIN 16" length**
- AR-AA12801 \$159.95



- **12" Horse Wooden Manikin**
- AR033090410 SRP \$99.00



- **12" Lizard Wooden Mannequin**
- AR056090440 SRP \$17.89

COMIC BOOK ORIGINAL ART SLEEVES

Protect your original Art Work

• **Comic Book Original Art Sleeves**

11 1/2" x 19" Polyethylene (3.0 mil.)

- AR-BAG 1119-25 25 Bags \$7.50
- AR-BAG 1119-100 100 Bag \$25.00



COPIC MARKERS, AIR MARKERS, TONES, REFILLS

COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double-ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

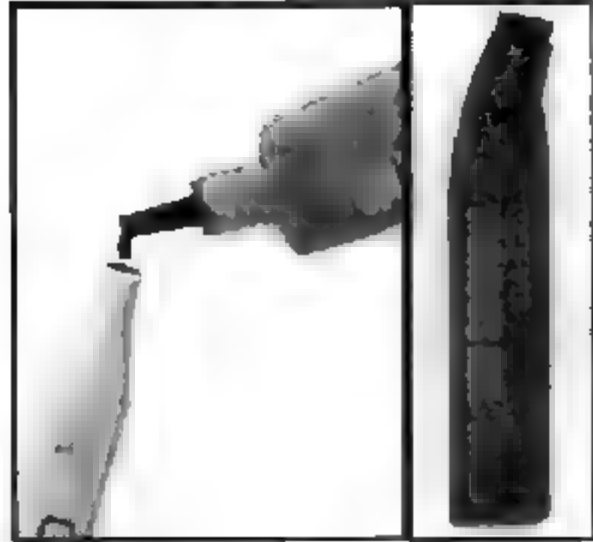
• SINGLE BASIC MARKERS

-\$4.95 each

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

• COPIC MARKER SETS

AR-COP110 COPIC 12 Basic	\$59.40
AR-COP112 COPIC 12 PCS NG	\$59.40
AR-COP114 COPIC 12 PCS TG	\$59.40
AR-COP116 COPIC 12 PCS WG	\$59.40
AR-COP118 COPIC 12 PCS CG	\$59.40
AR-COP120 COPIC 36 Color Set	\$178.20
AR-COP140 Copic 72 Color Set A	\$356.40
AR-COP150 Copic 72 Color Set B	\$356.40
AR-COP155 Copic 72 Color Set C	\$356.40
AR-COP160 Copic Empty Marker	\$3.60



• COPIC Various Ink (Refills) \$5.95

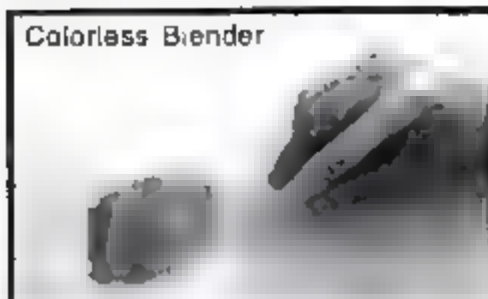
200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up x times. This refillable feature gives you the opportunity to make your own color though mixing inks creating an original color all your own.

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

AR-COP210 Var Ink Colorless Blender	\$3.75
AR-COP220 Var Colorless Blender 200c	\$9.75
AR-COP230 Var Ink Empty Bottle	\$2.65

• REFILL BOOSTER PACK

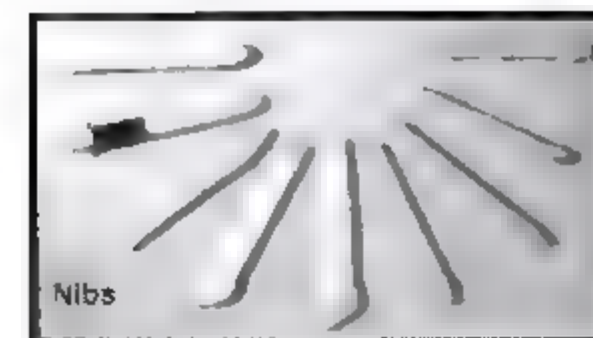
AR-COP-BOOSTER 3-caps w/needles \$4.95



• Replaceable Marker Nibs \$4.20

Another great feature about COPIC markers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass, plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.20
AR-COP310 Soft Broad	\$4.20
AR-COP320 Round	\$4.20
AR-COP330 Calligraphy 5mm	\$4.20
AR-COP340 Brush	\$4.20
AR-COP350 Standard Fine	\$4.20
AR-COP360 Super Fine	\$4.20
AR-COP370 Semi Broad	\$4.20
AR-COP380 Calligraphy 3mm	\$4.20
AR-COP385 Sketch Nib Super	\$4.20
AR-COP390 Sketch Nib Med	\$4.20



• 400 Copic Tweezer \$4.20

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer \$4.20

• SINGLE SKETCH MARKERS \$4.95

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers' oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib, available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textiles and fine arts lettering/caligraphy). COPIC sketch markers are available in 288 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

• Single COPIC SKETCH Markers \$4.95

All Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096

AR-COP450 Colorless Blender	\$4.20
AR-COP45100 Black	\$4.20
AR-COP45110 Special Black	\$4.20
AR-COP452 Sketch 12 Basic Set	\$59.40
AR-COP454 Sketch 36 Basic Set	\$178.20
AR-COP456 Sketch 72 set A	\$356.40
AR-COP458 Sketch 72 Set B	\$356.40
AR-COP460 Sketch 72 Set C	\$356.40
AR-COP462 Sketch 72 Set D	\$356.40
AR-COP95 Empty sketch marker	\$3.60



• 500 Copic Opaque White \$9.75

COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$9.75



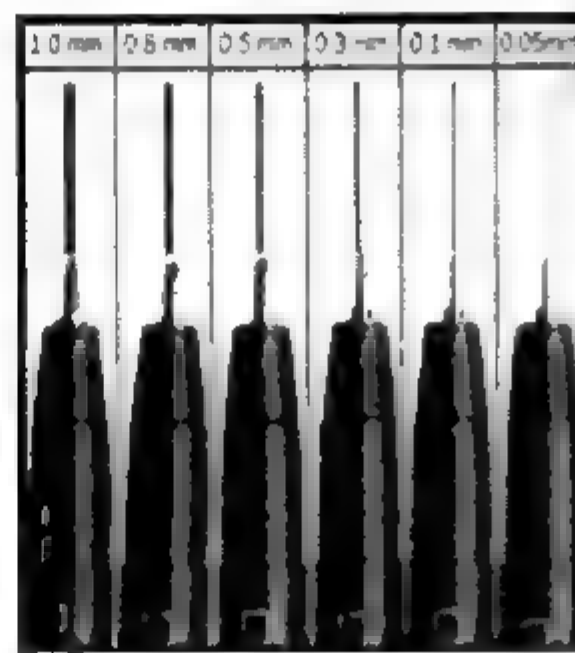
• COPIC PAPERS

AR-COP510 Copic Alcohol Marker Pad A4	\$9.95
AR-COP520 Copic Alcohol Marker Pad B4	\$19.95
AR-COP530 Manga Manuscript Paper A4	\$6.95
AR-COP540 Manga Manuscript Paper B4	\$9.95

• MARKER STORAGE

AR-COP55072 pc Wire Stand	\$59.95
AR-COP56036 pc Black Stand	\$29.95

• COPIC's MULTILINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths



(from .05 to 1.0 mm) while the brushes come in three different sizes, small medium and large.

• MULTILINERS SINGLES

AR-COP600 Multiliner .05	\$2.50
AR-COP610 Multiliner 0.1	\$2.50
AR-COP620 Multiliner 0.3	\$2.50
AR-COP630 Multiliner 0.5	\$2.50
AR-COP640 Multiliner 0.8	\$2.50
AR-COP650 Multiliner 1.0	\$2.50
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.95
AR-COP671 Sepia ML .05	\$2.50
AR-COP672 Sepia ML 1	\$2.50
AR-COP673 Sepia ML 3	\$2.50
AR-COP674 Grey ML .05	\$2.50
AR-COP675 Grey ML 1	\$2.50
AR-COP676 Grey ML 3	\$2.50

• SETS

AR-COP680 Multiliner Set A	\$15.00
AR-COP680 Multiliner Set B	\$20.00



AIR MARKERS

• 705 ABS-1 Kit

ABS-1 Kit. COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space.

It comes with 1. Air Grip (where the pen goes in) 2. The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir, it does not contain air.) 3. The air hose (this connects from the bottom of the air adapter to the top of the air can.) 4. The air can 80.5 The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans.) This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit \$60.95

• 710 Starting Set ABS-2

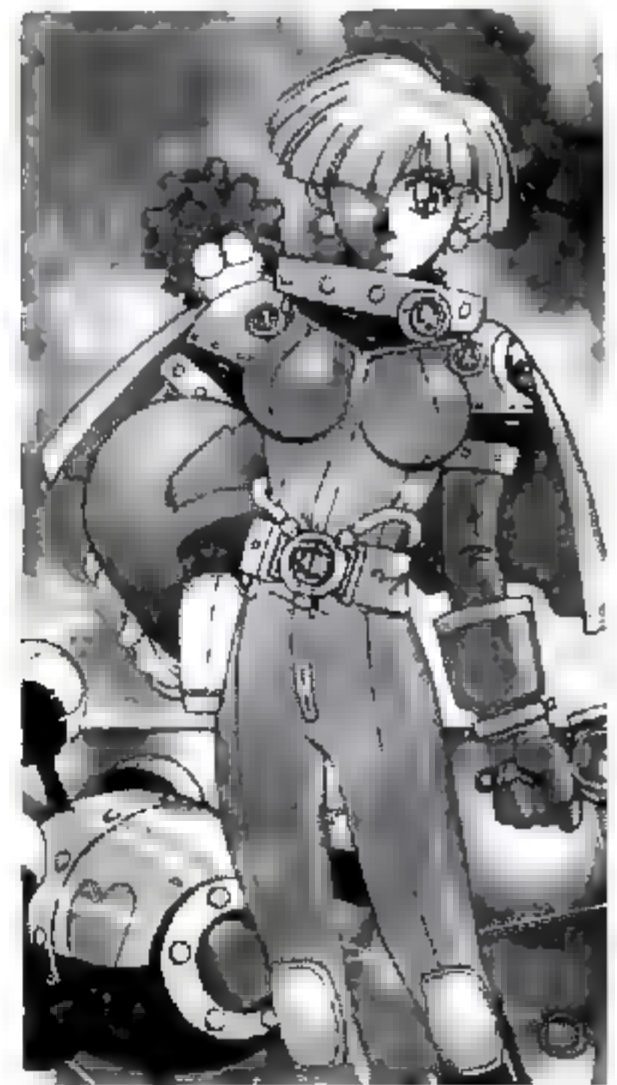
Set ABS-2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 air can can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2	\$26.50
AR-COP720 Starting Set ABS-3	\$28.50
AR-COP730 Airgrip	\$17.10
AR-COP740 Air Adapter	\$11.40
AR-COP750 Airhose 1/4 to 1/8	\$21.50
AR-COP755 Airhose 1/8 to 1/8	\$21.50
AR-COP760 Air Can D-60	\$8.95
AR-COP763 Air Can 80	\$10.95
AR-COP765 Air Can 180	\$12.95
AR-COP770 Air Compressor	\$186.50

NX Kits

AR-COP910 NX Kit 3 \$20.00

Starter kit to learn how to use color effects and techniques. Practice Sheets and a Color Guide are included.



ZIP-TONES

Too Professional Tone \$5.00 per sh.

(See the website for over 20 different types and styles of tones.)

Copic's very own cut and stick Zip-Tone.



• COPIC DRAWING PEN F01

Permanent, waterproof, Stainless steel tip, line width 0.1mm (depends on drawing pressure), ideal for lining and lettering. Works great with rulers, disposable.

AR-COP19948 \$4.95

DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, jr. screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based, double tipped markers. Give them a try today!



Deleter Inking Accessories

• Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Aaj-pens (Tama-pen).

AR-DEL3411003

\$3.95

• G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line

AR-DEL3411004

\$2.95



• Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details.

AR-DEL-3411002

\$2.50

• Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines

AR-DEL3411007

\$6.95



• Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines.

AR-DEL3411006

\$3.95



DELETER INKS

• Deleter Black 1

Works well drawing lines and painting.

AR-DEL3410001

\$4.95

• Deleter Black 2

Permanent Ink, can not be removed with an eraser.

AR-DEL3410003

\$4.95

• Deleter Black 3

Completely waterproof with mat finish.

AR-DEL 3410004

\$4.95

• Deleter White 1

Great for touch ups and white details

AR-DEL 3410002

\$4.95

• Deleter White 2

Great for touch ups and white details. Waterproof.

AR-DEL 3410006

\$4.95

Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen.

• AR-DEL3115005 Neopiko Line .05

• AR-DEL3115010 Neopiko Line .1

• AR-DEL3115020 Neopiko Line .2

• AR-DEL3115030 Neopiko Line .3

• AR-DEL3115050 Neopiko Line .5

• AR-DEL3115080 Neopiko Line .8

• AR-DEL3115100 Neopiko Line 1.0

Neopiko Line Pen each

\$2.50



NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key)

• Neopiko Marker S1 Set Starter Set

36 markers, 35 colors

-AR-DEL311-0201

\$84.95

• Neopiko Marker 36A Set

36 - colors Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown.

-AR-DEL-311-0203

\$84.95

• Neopiko Marker 36B Set

36 - colors Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

-AR-DEL311-0204

\$84.95

• Neopiko Marker 72A Set

72 colors - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian.

AR-DEL311-0202

\$160.00

• Neopiko Marker 72B Set

72 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

-AR-DEL311-0205

\$160.00



• Neopiko Marker (Skin Set)

Color Code: T1

12 colors - 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream.

AR-DEL311-0101

\$28.95

• Neopiko Marker (Brown & Gray Set)

Color Code: T2

12 colors - Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9.

-AR-DEL311-0102

\$28.95

• Neopiko Marker (Pale Color Set)

Color Code: T3

12 colors Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green.

-AR-DEL311-0103

\$28.95

• Neopiko Marker (Light Color Set)

Color Code: T4

12 colors Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink.

-AR-DEL311-0104

\$28.95

• Neopiko Marker (Middle Color Set)

Color Code: T5

12 colors - Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald.

-AR-DEL311-0105

\$28.95

• Neopiko Marker (Dark Color Set)

Color Code: T6

12 colors - Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian.

-AR-DEL311-0106

\$28.95

• Neopiko Marker (Skin Variation Set)

Color Code: T7

12 colors- Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan.

-AR-DEL311-0107

\$28.95

• Neopiko Marker (Super Pale Set)

Color Code: T8

12 colors - Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky.

-AR-DEL311-0108

\$28.00

• Neopiko Marker (Smokey Color Set)

Color Code: T9

12 colors - Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown.

-AR-DEL311-0109

\$28.95

• Neopiko Marker (Light Variation Set)

Color Code: T10

12 colors - Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green.

-AR-DEL311-0110

\$28.95

• Neopiko Marker (Middle Variation) Color

Code: T11

12 colors - Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green.

-AR-DEL311-0112

\$28.95

• Neopiko SOLVENT Marker

-AR-DELK400

\$2.95

• Neopiko BLACK Marker

-AR-DELK600

\$2.95

ELECTRIC ERASER and REFILLS



• KOH-I-NOOR ELECTRIC ERASER

Designed to erase both lead and ink from paper and film. Features a heavy-duty, maintenance free 115v motor, protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser or the specially formulated no. 285 imbedded yellow strip eraser for film. Includes a No. 287 strip eraser.

-AR-2800E All purpose Electric System

SRP \$73.95

• CORDLESS/RECHARGEABLE ERASER

Contains a trouble-free motor that delivers up to 4,500 rpm, fully charged. Versatile, two-way operation - cordless or AC. Long lasting rechargeable battery, break resistant LEXAN case. Lightweight, portable recharging stand power pack, plus a No. 287 vinyl strip eraser.

• AR-2850C Cordless, Rechargeable

SRP \$96.95

• KOH-I-NOOR ERASER REFILLS

-AR-ER285 Yellow, Imbedded, ink 10/box

SRP \$6.95

-AR-ER287 Soft Vinyl, pencil, 10/box

SRP \$5.95

• ALVIN ELECTRIC ERASER

Durable, high-quality UL-listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to allow cool operation even under heaviest workloads.

-AR-EE1754 With slip-chuck

SRP \$85.00



I.C. PRODUCTS Manga Kits - Markers - Papers - Inks - Whiteout - Art Tools

The I.C. line includes color overlays, screens, screens, gradations, and the highly prized Tachikawa line of inking accessories. Give them a try today!

**SMOOTH NIB,
SUPERIOR INK FLOW**

CARTRIDGE FILLING SYSTEM



TACHIKAWA NEW MANGA PEN

All the way from Japan the Manga Fountain Pen from Tachikawa is an incredible new art pen that will revolutionize inking as we know it! The fountain pen quality makes this a precision instrument featuring a chromium-plated stainless steel 0.2mm nib making it impervious to rust or corrosion. In addition the waterproof black ink is fed through a sophisticated cartridge filler system that resists the usual cartridge-based problem of ink flow and skipping (dry start when the pen touches paper). This pen is the superior choice for the discriminating manga or comic artist. The key is in the simple and elegant design.

-AR-IC302834 \$4.95



TACHIKAWA NEW MANGA PEN CARTRIDGE REFILLS (2-pack)

-AR-ICNC20B \$2.95

IC MANGA PAPERS

4-FRAME MANGA PAPER A4

4-Panel Manga Manuscript Paper A4 (Dobujinshi Size - About 8 1/4 x 11 3/4 inches) 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny. (20 sheets)

-ARIC-160371 \$5.00

4-FRAME MANGA PAPER B4

4-Panel Manga Manuscript Paper B4 (Pro Size About 10 x 14 3/8 inches) 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny. (20 sheets)

-ARIC-160388 \$6.95

MANGA PAPER COVER A5 SIZE BK

Paper Cover for Manuscript Paper A5 size. Each pack comes with special papers for different needs. Paper is an important tool for artists. Experiment with these different pa-

pers to expand your art. Kent Paper (2 Sheets, 135kg) for screen tones, overlays, markers and black and white ink. BB Kent Paper (1 Sheet, 160kg) for color ink, water colors and colored pencils. Kansons Paper (1 Sheet, 160kg) for color ink, pastels, crayon and water colors. And I.C. Copy Card (1 sheet) for thick tracing use or to protect your color images.

-ARIC-160104 \$8.95

MANGA PAPER FOR COVER B5 BK

Paper Cover for Manuscript Paper B5. Each Cover paper pack comes with special papers for different needs. Experiment with these different papers to expand your art. Kent Paper (2 Sheets, 135kg) for screen tones, overlays, markers and black and white ink. BB Kent Paper (1 Sheet, 160kg) for color ink, water colors and colored pencils. Kansons Paper (1 Sheet, 160kg) for color ink, pastels, crayon and water colors. And I.C. Copy Card (1 sheet) for thick tracing use or to protect your color images.

-ARIC-160111 \$10.95

POST CARD SIZE MANGA PAPER

Smaller manga paper.

-IC-160548 \$2.95



Make Your Own Zip-A-Tone!

COPY FILM A4

Make your own tone designs using a photocopy machine and your art! Film area is about 8 1/4 x 11 3/4 inches (5 sheets)

-ARIC-111007 \$9.95

COPY FILM B4

Copy Film B4 Make your own tone designs using a photocopy machine and your art! Film area is about 10 x 14 3/8 inches (5 sheets)

-ARIC-160067 \$9.95



IC COMIC SUPER BLACK (INK)

30 ml. Smooth black ink.

-ARIC-160265 \$5.00



IC COMIC SUPER WHITE (INK)

30 ml. Smooth white ink.

-ARIC-160166 \$5.00

LETTARO-KUN WRITING PAPER SET

-ARIC-160395 \$5.95



LIGHT TRACER "ARTY" PRO A4

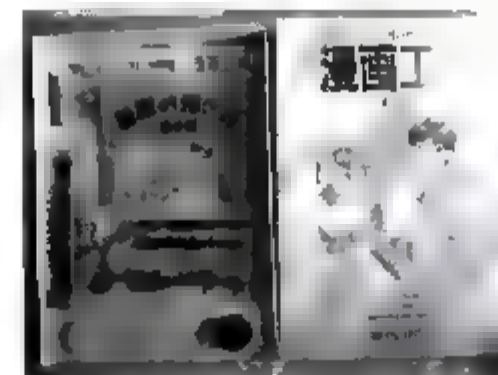
Light box is 360 mm x 300 mm x 60 mm (about 14 x 12 x 2.5 inches). Drawing Size is 320 x 230 mm (about 12.6 x 9 inches) Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.4 kg (about 3.1 lbs) and PORTABLE! The light box has a metal strip running at the top. You no longer have to tape your art on! You can just use magnets!

-ARIC-160678 SRP \$105.00

LIGHT TRACER "ARTY" PRO B4

Light box is 450 mm x 340 mm x 65 mm (about 18 x 14 x 3 inches) Drawing Size is 365 x 265 mm (about 14.5 x 10.5 inches) Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.8 kg (about 4 lbs) and PORTABLE! The light box has a metal strip running at the top. You no longer have to tape your art on! You can just use magnets!

-ARIC-160685 \$120.00



MANGA CLUB KIT

This kit has the tools for all manga artists. It comes with the Basic how to draw manga book. Contains 2

sizes of paper, burnisher, 2 types of tones, stencil for curve lines. Includes 2 G-Pen tips, 2 Maru Pen tips, 2 pen holders and black ink and white ink.

-ARIC-160128 \$49.95



MANGA CLUB KIT (MINI)

Children's starter kit. Comes with postcard sized paper that demonstrate how to use tone and ink. Includes 2 G-Pen tips, 2 Maru Pen tips, 2 pen holders. Mini demo tone, black ink and white ink. Perfect gift for artistic children and those who just want to try manga art techniques out.

-ARIC-160302 \$30.95

MIZOBIKI LUN (LINE HELPER)

-ARIC-160159 \$3.25

MOKUSEI MARU PEN HOLDER N-17

This wooden pen-holder holds a variety of nibs

-IC-300908 \$3.80

MOKUSEI PEN HOLDER N-20

This wooden pen-holder holds a variety of nibs.

-ARIC-301073 \$4.30

NIKKO G-PEN 3-PACK

Flexible pen nib capable of drawing thin and thick lines with the amount of pressure added. Manga artists in Japan swear by this multi-use pen. Face lines are usually drawn by the G-pen

-ARIC-302063 \$4.30

NIKKO MARU PEN

Nikko Maru-Pen 2-Pack Small pen tip. Equivalent to crow quill. This stiff pen-nib is used by manga artists for detailed lines such as eyes, hair, and wrinkles in clothes

-ARIC-302094 \$4.30

NIKKO NIHON-MOJI PEN

A pack of 3-nibs.

-ARIC-302087 \$4.30

NIKKO SAJI-CHROME

Large pen tip. Also known as a spoon-pen. Used to draw thicker lines and overall general drawing.

-ARIC-302056 \$4.30

NIKKO SCHOOL PEN

-ARIC-302070 \$4.30

INKING PENS AND NIBS TACHIKAWA 600 CHROME

3-pack of pen nibs.

-ARIC-302001 \$4.30

TACHIKAWA FREE SIZE PEN HOLDER

Holds pen nibs

-ARIC-300700 \$4.50

TACHIKAWA G PEN

-ARIC-302018 \$4.30

TACHIKAWA MARU PEN

3-pack of pen nibs

-ARIC-302049 \$4.30

TACHIKAWA

MARU PEN HOLDER

Holds pen nibs.

-ARIC-300649 \$3.80

TACHIKAWA

NIHON MOJI PEN

3-pack of pen nibs.

-ARIC-302032 SRP \$4.30

TACHIKAWA SCHOOL PEN

-ARIC-302025 \$4.30



YOUTH SCREEN TONES

Youth Screen Tones measure 10.0 x 14.0 x 0.1, and are available in a nearly infinite variety. Please contact for a full tone catalog.

\$3.50 each.

ANIMATION HOW TO... BOOKS

Astro Boy, the greatest character by osamu Tezuka, guides you step-by-step so you can master all the basics



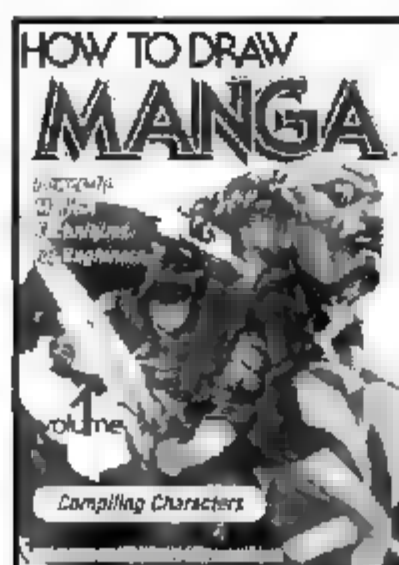
Before becoming an anime artist, one must learn the fundamentals of animation.

• AB1040-1 \$13.99

• AB1040-2 \$13.99



HOW TO DRAW MANGA
Giant Robots Special Edition
ITEM# AB1015-m6 \$20.95



HOW TO DRAW MANGA V. 1
Compiling Characters
ITEM# AB1015 \$19.75



HOW TO DRAW MANGA V. 2
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ITEM# AB1015-2 \$19.75



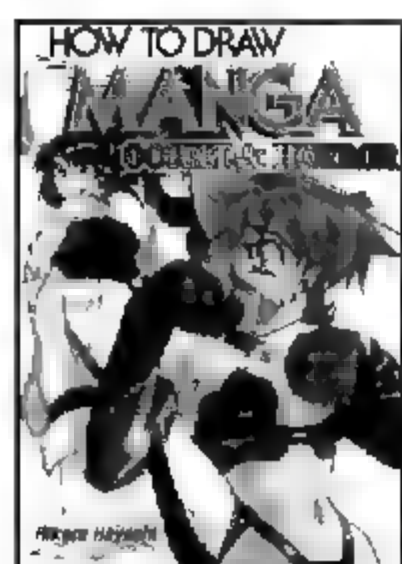
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HOW TO DRAW MANGA V. 4
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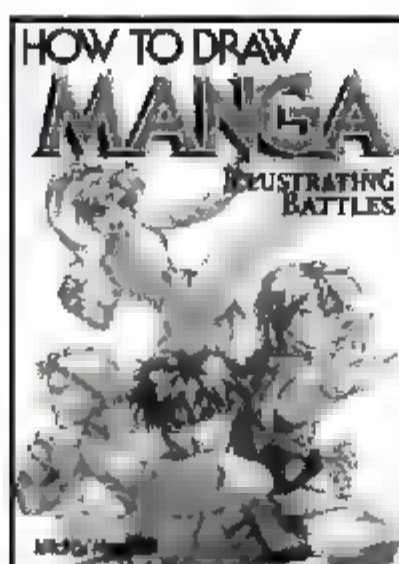
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Getting Started
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HOW TO DRAW MANGA
Occult & Horror
ITEM# AB1015m5 \$20.95



HOW TO DRAW MANGA
"Copic Marker Special"
ITEM# AB1015m3 \$26.95



HOW TO DRAW MANGA
Illustrating Battles
ITEM# AB1015m1 \$19.95



HOW TO DRAW MANGA
Bishoujo Around the World
ITEM# AB1015m4 \$20.95



HOW TO DRAW MANGA
Bishoujo Pretty Gals
ITEM# AB1015m7 \$20.95



HOW TO DRAW MANGA
Body & Anatomy
ITEM# AB1015m8 \$20.95



HOW TO DRAW MANGA
Young Men
ITEM# AB1015m9 \$21.95



HOW TO DRAW MANGA
Making Anime
ITEM# AB1015m10 \$26.95



HOW TO DRAW MANGA
Couples
ITEM# AB1015m11 \$21.95



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Things in Perspective
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HOW TO DRAW MANGA
More Pretty Gals
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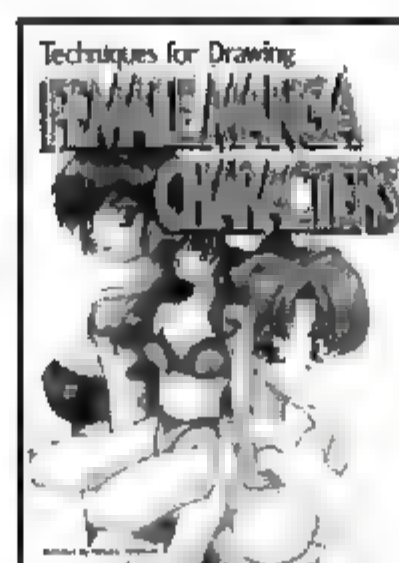
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Costume Encyclopedia
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HOW TO DRAW MANGA
Digital Comic Guide vol. 1
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Female Manga Characters
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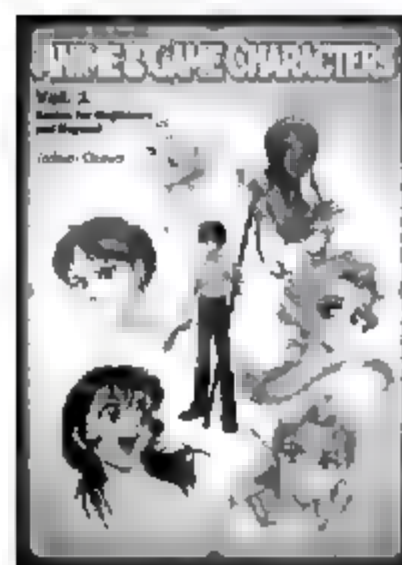
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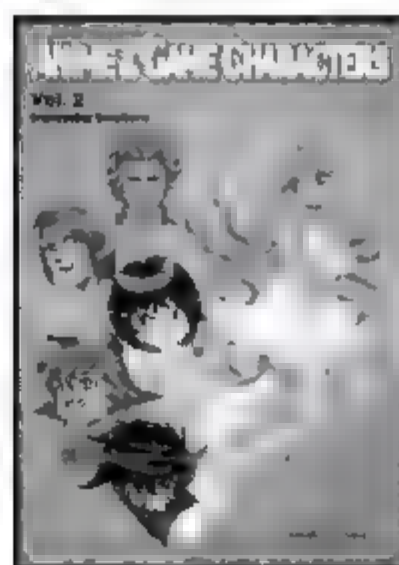
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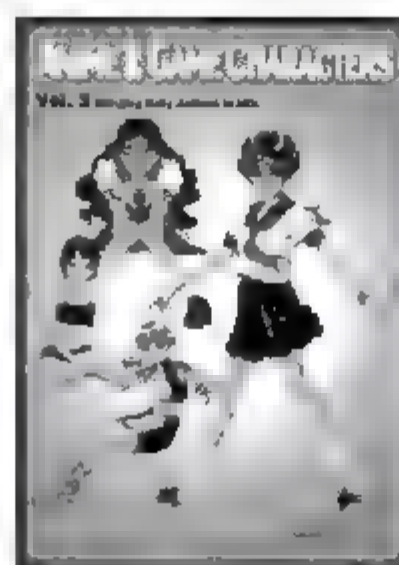
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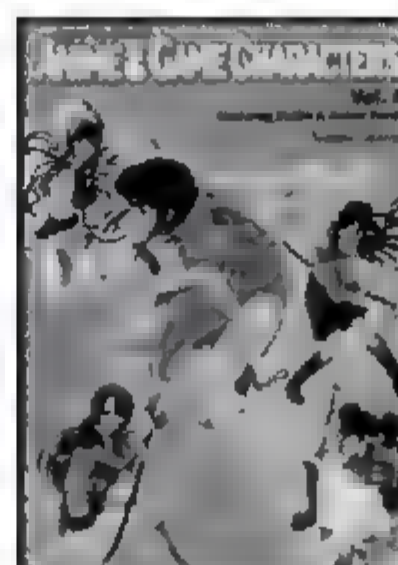
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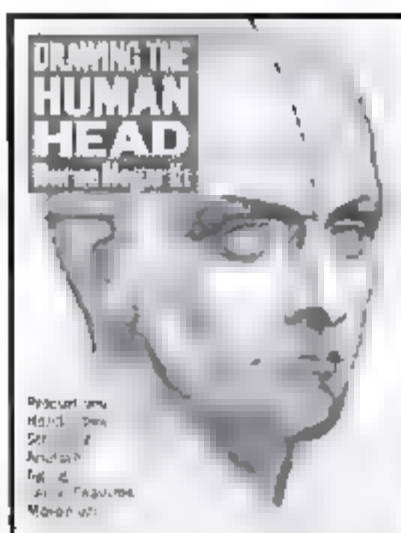
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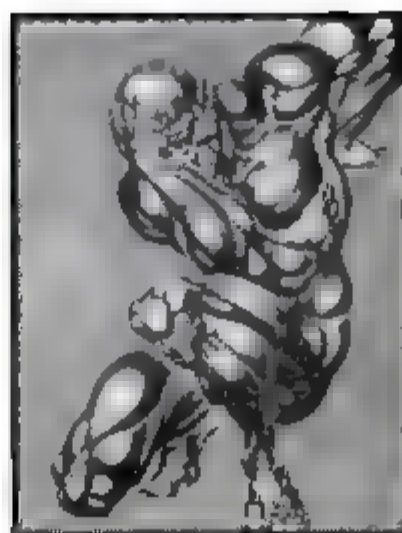
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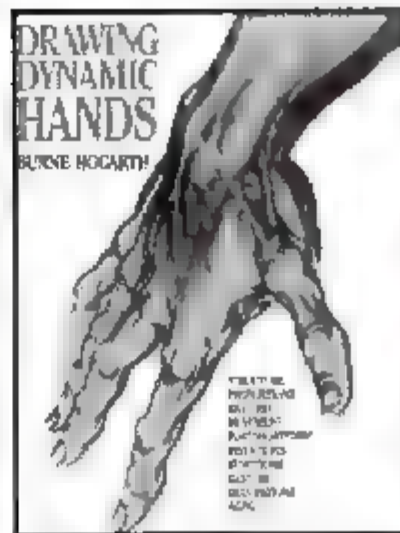
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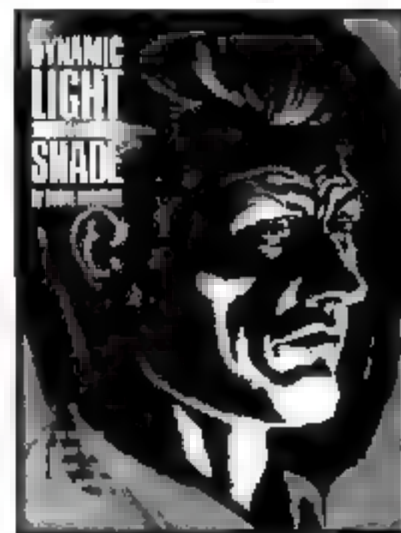
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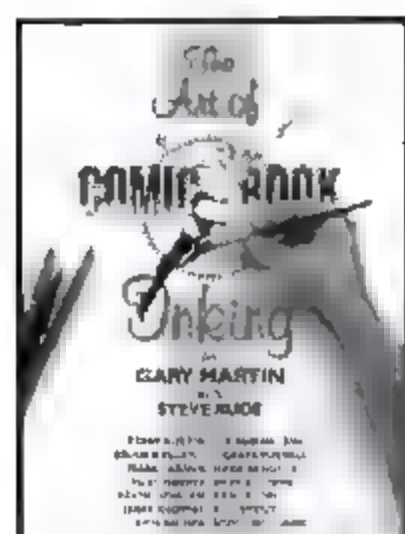
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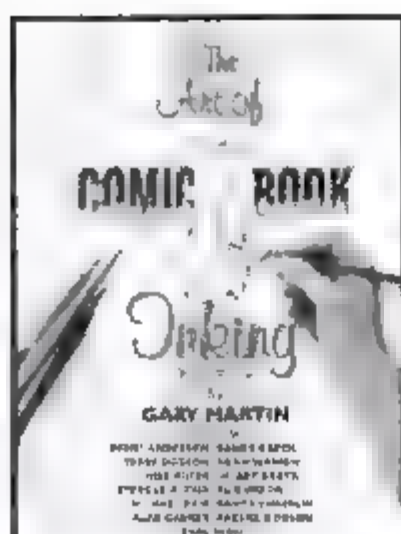
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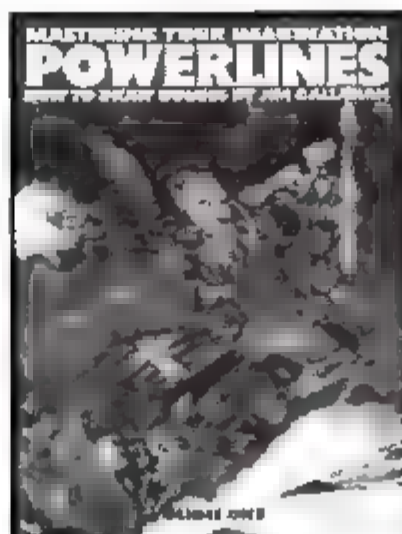
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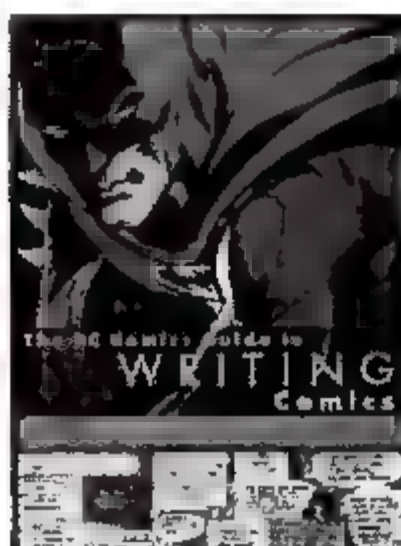
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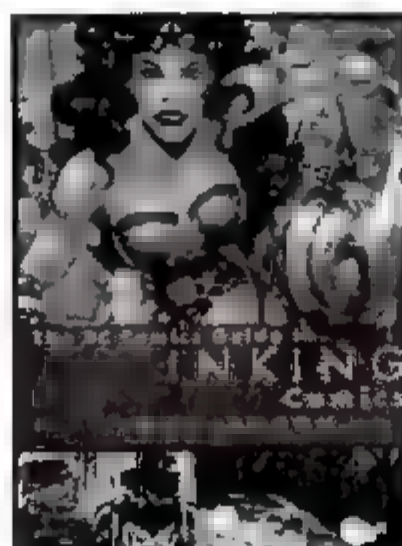
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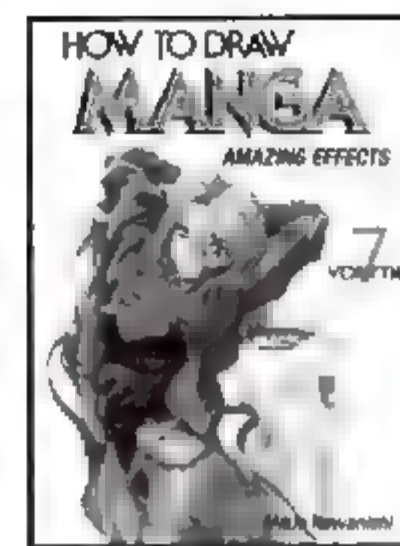
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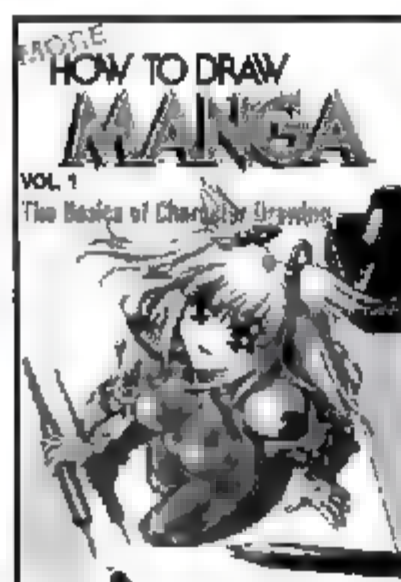
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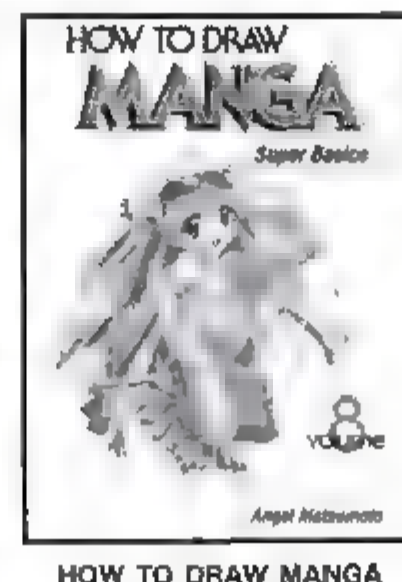
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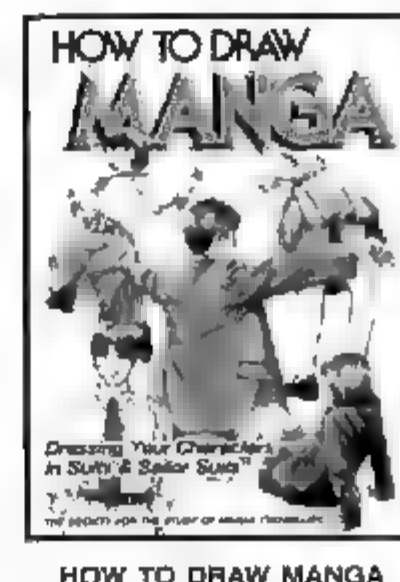
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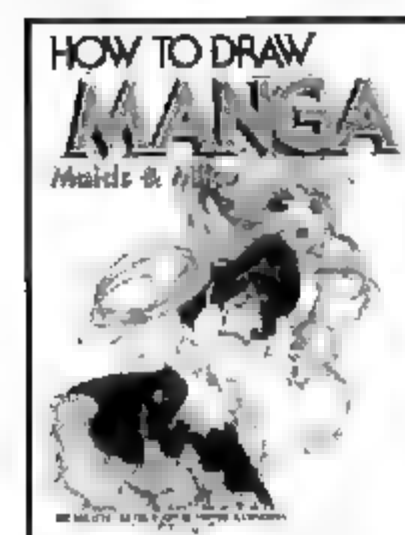
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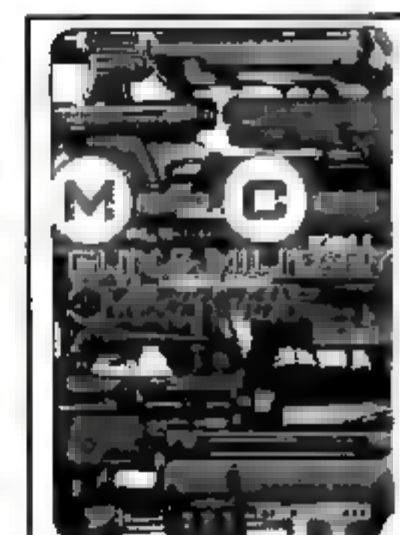
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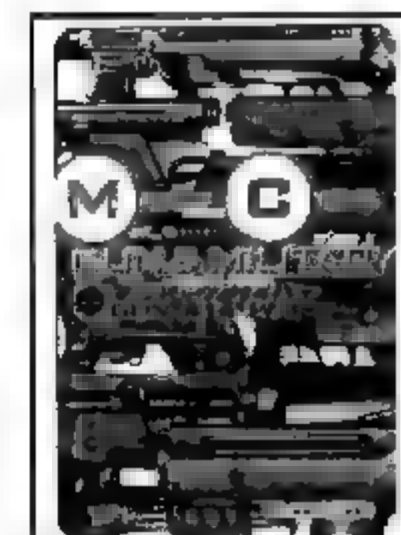
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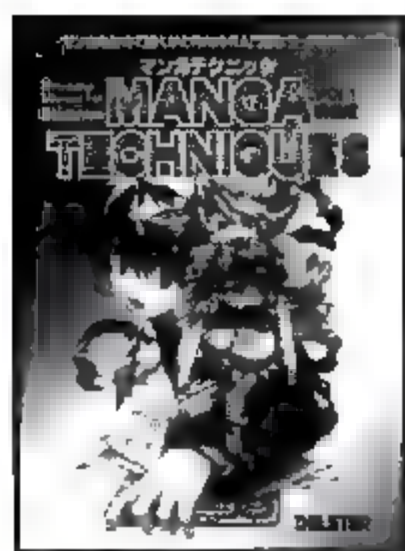
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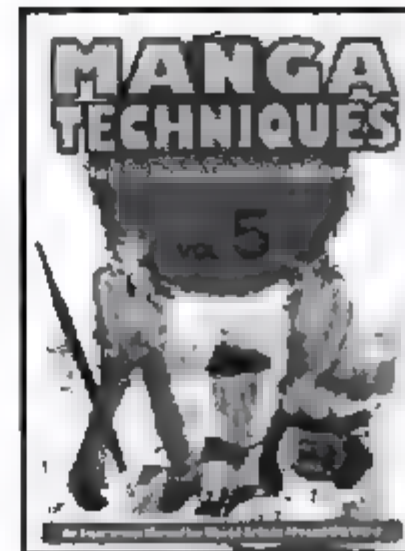
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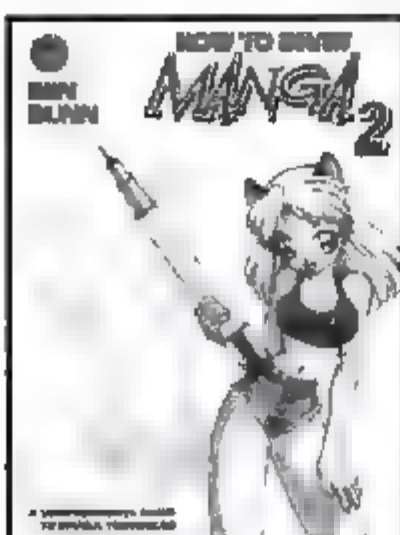
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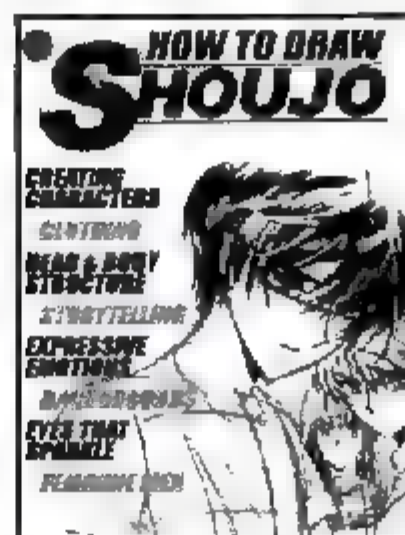
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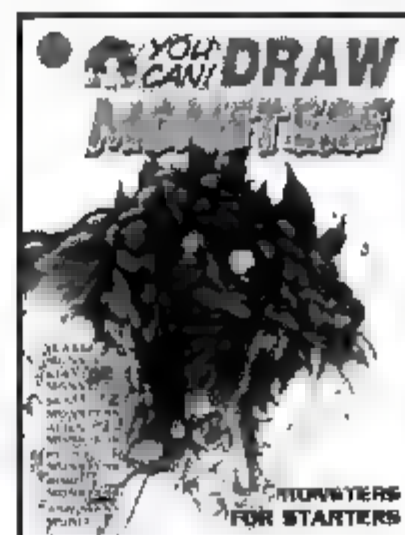
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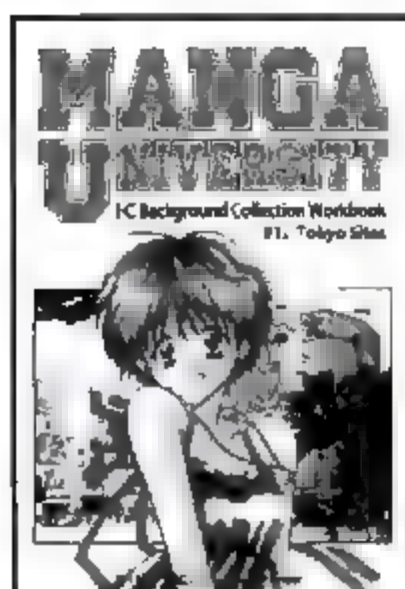
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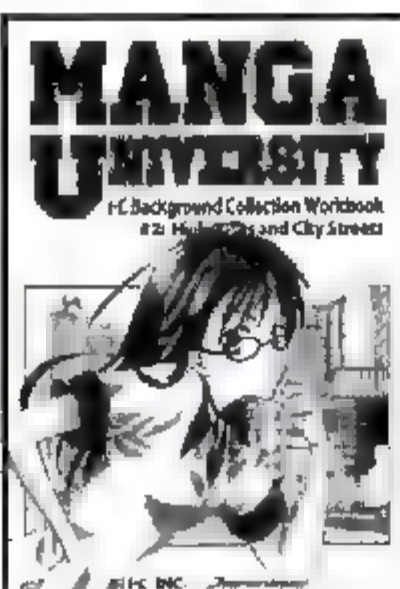
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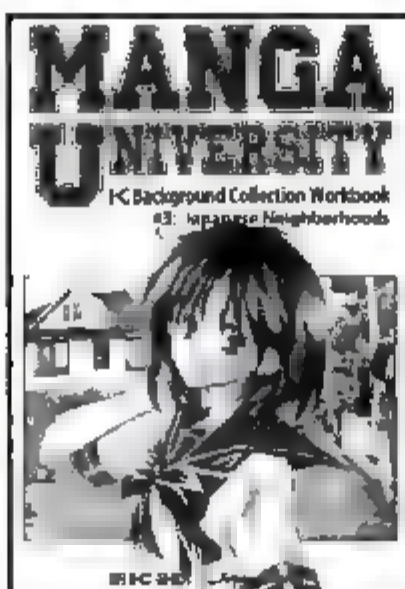
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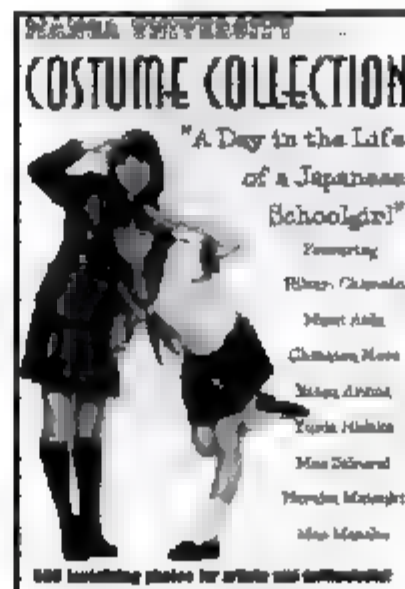
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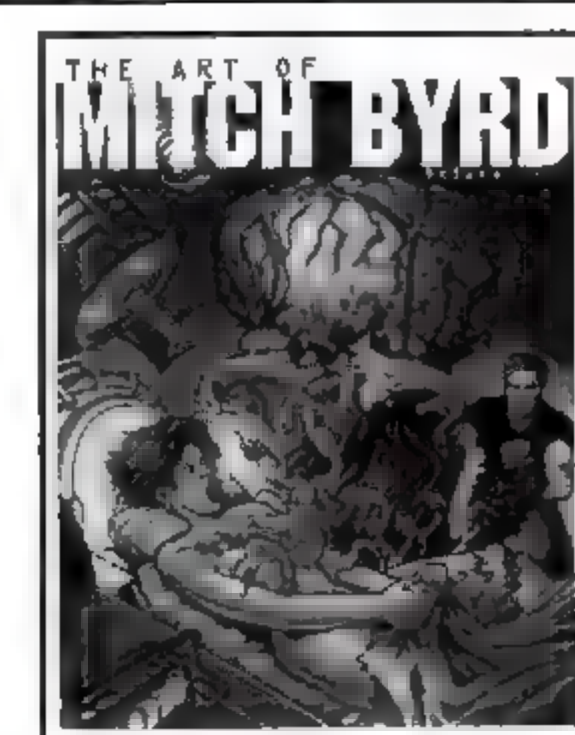
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DREW GERACI'S **INKY FINGERS**

Observations on Inking

Why inking?

What's inking matter anyway?
Who notices good or bad inking?

Jim Lee. Bryan Hitch. Alan Davis. John Romita, Jr. Editors. Original Art Collectors.

Thank God people still care. A few years ago if you'd have informed me that one day I'd be writing an article extolling the virtues of inking, I'd have thanked you for a good laugh, then excused myself to stand in the unemployment line. This inaugural column will offer an overview of its intent, and touch on the basics of inking. I will revisit and expand on several points in later installments.

I must admit feeling disarmed when someone asks me again and again what an inker does. My best friend Deerwood and I seemed to grasp the concept in our teens. Back then, however, with the crude printing and coloring techniques of the pre-Image era, the inker's role was vital in a quality product. During this period (our particular Golden Age), Marvel was breaking away from their old "house style" with maverick inkers who could dress up crude upstarts or tired old workhorses. Mavericks named Terry Austin, Klaus Janson, Bobs Layton and McLeod, Joe Rubenstein.

Nowadays you can excuse the occasional weak panel or page, praying the modern maestros of coloring will bury any flaws. There are also pencilers who draw tight enough that scanning directly from pencils is viable. Many modern coloring effects have taken over the responsibility of textures. None of these advances excuse poor inking. History lesson over. Begin motivational speech.

First word of advice: Sacrifice! Unplug the Playstation, turn the TV off, don't see every crappy movie that comes out, and tell your friends (and that cute girl that likes you) that you're busy this weekend! Repeat. Easy as that. You wanna see your name in print? Get busy!

A good way to try your hand at inking is to solicit pencil photocopies from your favorite publishers. Sending a SASE is the way to go. Experiment with brushes, rapidograph pens, quills, etc. Invest in the right supplies. There are great starter kits available in the ad section of this magazine. Once you've settled on your weapons of choice, be patient. It takes lots of practice to train your hand and gain confidence.

Most common convention questions:

If you mess up, what do you do?

Everybody makes mistakes. Pro White is my best friend. Before inking, make a good photocopy of the pencils to refer to. When you make a mistake, mark the area on the copy with a highlighter. When you're done inking and erasing, consult the copy and fix the mistakes.

What's the right way to hold an inking tool? And which tools?

Whatever feels comfortable. When watching different pros at work, you'll notice that they all have their different nuances. No two pros have the same calluses on their hands. As for tools, find out what your favorite inker uses if you wish to emulate their style. I use lots of different ones depending on many factors: style, environment, the penciler's tight or loose details, or even how hard the penciler bears the pencil lead down.

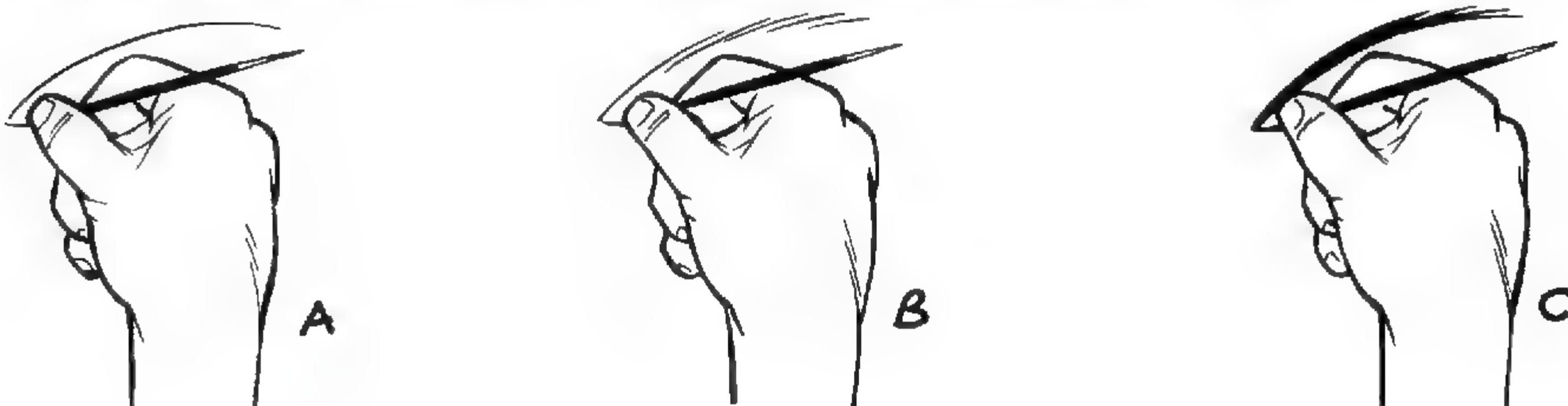
What style should I attempt?

Try several, but cater your samples to specific publishers. Wildstorm artists tend to use a crackly, start-stop craggy quill work. Manga style artists prefer cleaner rendering and ruled, slick speedlines. More on that at another time.

Once you've taped the page down, can you pull it off and move it around?

I've heard this one more than you'd believe. Comic book artists develop a sweeping curve motion in their wrists, constantly sliding the page around to draw anything from baggy uniforms to missile silos at outrageous perspectives. Nobody draws straight up, down, and across like an Etch A Sketch (r).

I have a certain angle and way I pull my brush (a Raphael series 8404 #1) to achieve certain lines. If the item I'm inking is, let's say, Batgirl falling upside down, I'll tilt the page so she's right-side up, then ink her like I would normally. Most of the page is inked right side up, but an upside down face could be horribly misinterpreted if you don't see it properly. Developing that sweeping curve motion is critical in inking (please see Figure A). Keep practicing enough and you can achieve a row of lines for a flowing feathering effect (see Figure B). Then you can add to that principle, making each succeeding featherline build into black by bearing down on your brush or quill (see Figure C). Keep in mind: if you screw up in the middle of feathering, don't stop the feathering action. Continue your flow and fix the bad lines later. It's very difficult to resume a brush pattern in the middle of a row of lines.



Let's address the Judge Dredd head shot. Notice the difference between his helmet's shine and the rough quality of his face. The helmet has been translated into simple graphic shapes but the face has crosshatching, which denotes half-tone, fleshy shapes. Both can coexist in the same image to convey the differences of textures. There's no mistaking where the helmet ends and the face begins. On both the top left and center of the helmet, the thin-to-thick lines (also known as tapers, as they "taper" off to a point) are even. Brian Stelfreeze taught me that not only should the black tapers bend to the shape you want, but the negative white space between the tapers should also. It serves a pleasing, orderly, and sharp graphic effect. Also note on the lower right of Dredd's helmet where I threw in a little drybrush effect. It's just a quirky little last minute addition to suggest a light source slightly diffusing. It was just one of those happy accidents that worked. The shape of the helmet was inked with a rapidograph pen and ship curves, which I prefer to French curves.

French curves and ship curves are curved plastic ruling tools, perfect for inking a car hood, a hunting bow, etc. I prefer ship curves because French curves have too many abrupt bends in the angles. Ship curves have nice long, gradual teardrop shapes which are very versatile when inking a space ship in perspective. Ship curves usually come in a set of five for under twenty bucks.

Why inking?

Because I'm a slow, mediocre penciler, but a pretty good inker. And the comics industry doesn't need more slow, mediocre pencilers.



Art by Drew Geraci - Judge Dredd - Rebellion

GERACI
2003



Dead Kid artwork by Joe Caroney Dead Kid • and TM Tom Bierbaum

Evil Things Editors Do

The Universe at Your Finger Tips

Thoughts on Scripting Comic Books

by Tom Bierbaum

This column won't so much be about how to write comics as how to edit comics, or more specifically, how *not* to edit comics, at least from the perspective of a writer.

The idea today is to give aspiring writers a little fair warning about some of the misadventures that may await you in this business when dealing with editors. In some cases, something like these examples may have happened directly to my wife and I, but in most cases, I'm exaggerating for effect, relating something that happened to someone else, or even borrowing from my writing experiences outside of comics. So don't go rummaging through the credit boxes of our old comics trying to figure out who might have done what to whom. Oh, and absolutely none of this has anything to do with the fine folks who run *Sketch* magazine, who truly are model editors who've always been a pleasure to work with.

With all of that as a preamble, here are examples of some of the kinds of things editors might throw at you in the future:

1. Keep You in the Dark.

You're going to get fired. The book is selling poorly. The artist doesn't like working with you. The letterer is going to quit. There are all kinds of uncomfortable realities going on that you really need to know that a lot of editors don't want to tell you. Sometimes because they honestly think you'll do better work if you're spared this knowledge, but usually because they're scared to tell you. And what's unfair about this, of course, is that you're trying to earn a living in a tough business and really do need to know these things.

2. Divide and Conquer.

This is a related one. "Oh, don't bother calling the penciler, I'll do that for you." Some editors don't want the members of the creative team communicating with each other. Maybe they don't want a unified team advocating a certain approach that might not be what the editor has in mind. Or they might want to be able to say or do whatever they find necessary with one member of the team without the rest of the team knowing what's going on. They might be abusing one member of the team or giving him a better deal than the others. Or simply trying to impose a creative choice on a team that wouldn't accept it collectively.

3. Put Words In Your Mouth.

If there's no contact among the team members, then the editor becomes the source of what the other guys on the team are saying. He can call you up, complain about the problems he's having with another member of the team. If you politely show empathy for the editor's frustration, he can then call that other guy and say "The writer is getting upset about the way you're doing things."

In fact, there are some good reasons not to have a great deal of contact among the team members, especially if there's some friction. But in general, I advise all writers to make a special effort to be in touch with and have a good relationship with their collaborators, mostly because you want the people you're working with to be glad you're working with them. But also because sometimes there might be some funny business going on that you ought to know about.

4. Not Tell You The Real Reasons Behind a Change.

One thing that will drive you crazy is when an editor insists on a change and justifies it with a reason that isn't the real one. Sometimes there are confidential, potentially embarrassing reasons why an editor must change something (for example, maybe the wife of the publisher is insisting on the change or some prima donna creator on another project thinks what you're doing is too close to his creation). But instead of trusting you to keep the details confidential, your editor doesn't give you the real reason for the change and makes one up instead.

The biggest problem with this is that if you take the editor at face value, you think there's some new rule or requirement that now has to be met. You might begin to labor mightily in the future to honor this new requirement, and it may be something the editor actually just invented that has nothing to do with what he really wants to see in the comic.

It's better to be honest, either telling the real reason for the change or just saying something like, "What you did was fine, but I had to change it for reasons I'd better not get into, but it's nothing you did wrong." Some writers won't accept this, they'll take a stand "on principle" and try to force the issue. And maybe those are the writers who deserve to be given false reasons in the future, but I certainly always tried to respect and accept situations where political realities imposed changes on our work.

5. Be a Chicken.

The most miserable I've seen a writer is when an unhappy editor would express his unhappiness by remote control — Friday evening the fax machine rings and in comes a document that rips your plot to shreds and tells you it needs to be done over. The writer's weekend is ruined, his spirit is crushed, and he gets to the point where his heart stops every time the fax line rings.

How much better for everyone if, say, Thursday morning, that editor had worked up the courage to pick up the phone and talk it over with the writer. In cases like this, though, writers can be their own worst enemies. As a group we're passionate and outspoken, and we're trying to hold together careers in an

impossibly tough market by simply being more obsessive and assertive than the thousands of rivals who'd take our jobs in a second. Get us on the phone and tell us we aren't doing the assignment right and you're likely to have quite a debating challenge on your hands. It's a lot easier to fax your instructions or have the assistant editor relay the instructions. But really, that's no way to collaborate creatively, at least not in a company that's trying to run itself professionally. It may not be easy to tell us writers to do our work differently, but when you're an editor, that's part of the job.

6. Take Over Your Job.

Many editors are people who'd rather be writing than editing, and some of them can't resist doing a lot of your job for you. Sometimes you find yourself reading a comic that has your name on it but not a lot of the words you wrote. Sometimes, the thrust and message of what you wrote gets yanked right out of your story without your knowledge.

As a writer, you aren't entitled to have your story appear just the way you envisioned it - not unless you're publishing the comic and taking the financial risk. Freedom of the press belongs to the guy who pays the bills. But when the credits list only you as the writer, there shouldn't be major changes in content and message after you last see the work. I think if an editor has that much of a problem with what you're doing he's obliged to let you know what's happening and, if deadlines allow, give you the chance to come up with an alternate version that will make everyone happy. This is both a necessary concession to the writer out of common courtesy and an important means of letting the writer know what he should be doing in future issues.

7. Get So Busy Doing Your Job, He Forgets to Do His Own.

Nothing is more frustrating than having an editor usurp your creative prerogatives while missing your typographical errors and lapses in continuity. It's fun to do the creative part of producing a comic book, not so fun to painstakingly sift through a script and catch every little problem that shouldn't show up on the final product. But, really, the writer is hired to mostly take care of that fun part and the editor (with a lot of help from his assistants and proof readers, of course) has ultimate responsibility for that not-so-fun part. Ideally I think the editor should be polishing and perfecting your work, putting on a high gloss that only a second and objective set of eyes can provide, rather than giving your finished effort a major re-direction. Sometimes major re-direction is just plain necessary, but if it is, it usually means the editor missed another important part of his job.

8. Don't Let You Know Up Front What the Conditions of the Assignment Are.

Sometimes only after he's seen his or her story ripped to shreds does a writer realize what the editor was really looking for. As much as possible, an editor should be trying to let writers know before they invest their sweat and passion in a story what the parameters and requisites are for that story.

Let the writer know very clearly what the tone is you're looking for, any requirements in the feel and intensity of the dialogue, the number of panels you want to see on a page, any pacing requirements, the kind of narration you have in mind, whether you prefer accessible or challenging exposition, etc.. Let the writer know how you see the heroes and villains and what kinds of actions are acceptable from them.

Yes, a writer *should* know the feel, philosophy, and approach of a concept before he pursues an assignment, but sometimes two people can look at the same product and perceive a very different point of view behind the comic. We've been in a position where we've taken an assignment where we really, in good faith, couldn't give them back exactly the philosophy of that comic. To us it was just nonsense, and for us to add to that nonsense was something we didn't want to do as writers. But we tried to carefully pull the concept just a little away from where it was going and take it down a closely related and interesting path, and it seemed to work. We didn't in any way violate the direction of the concept, just gave it a subtle and temporary detour. We found a way to give the series what we as writers had to offer.

9. Try the Piano Over In That Corner. No, That Doesn't Look Right, How About Over in *That* Corner.

When an editor doesn't really know what he wants, you might end up doing your work over and over again. He keeps telling you what you're giving him isn't quite right, but when you redo it to his specifications, it still isn't quite what he's looking for.

If you're at the stage where you're jotting down five sentences to outline a story, this isn't such a frustration. If you're pulling together complicated outlines or plots and then having to re-do them, something is wrong. This is another case where the editor should have done more groundwork in the early stages of the assignment, so the foundation he had in mind was laid down and you had a better chance of building the story he wanted to see based on that foundation. My suggestion is to make sure you've got a five or ten sentence feel of the story the editor wants before you spend a week fleshing out something that isn't going to meet the editor's needs.

10. Freak Out When You Know More About What You're Doing Than He Does.

It can be tough on a writer when you realize you know what you're doing quite a bit better than the editor does. It's okay if that editor mostly keeps out of the way, but it's not so okay when he still tries to override a lot of your judgements. And the more you try to prove to the editor that you know more than he does, the more his insecurity is likely to kick in and he's going to just dig his heels in all the deeper. As a writer you have to remember that your editor is human, and might be as scared of looking foolish or losing his job as you are. Make the editor feel respected and valued and liked, and you're a lot more likely to get along with him and have your assignment come out well than if you fight him and undermine his authority.

11. Forget How Real People Are Motivated.

Generally, people do their best work when they're feeling confident, valued, appreciated, and supported. Yet many editors very quickly fall back on criticism, complaint, anger, and pressure when things aren't going well. And then - surprise - things get worse. It takes more thought and effort, but an editor is going to get a lot more improvement out of his creators with intelligently conceived positive feedback than with criticism.

As a writer, you can't expect only positive feedback and refuse to accept criticism. It's your job to do your best work no matter what an editor does to your mind. Sometimes it takes creativity to accomplish this, but then, you're a creative person. I've been known to invent fictitious advisors in my mind and imagine their positive feedback when I need something like that to keep my performance at its best. It may sound silly, but if it helps you do better work, it's silly *not* to do it.

12. Fire You For No Good Reason.

Obviously, like any boss, an editor can fire you. And sometimes you get fired for no good reason. Maybe the editor wants to give the job to a friend, maybe there's a powerful someone who wants the editor to fire you, maybe the editor needs a scapegoat for the problems the book is having, whatever. If you want to work in a highly competitive business like comic-book scripting, this is the kind of thing that's going to happen. Simply doing a good job is sometimes not enough.

In an ideal world, the editor would keep you around as long as you're doing the job right. In a relatively fair world, the editor would at least be candid with you when other considerations dictate his decision. But in the comic-book world, you probably won't get even that. People who screw you, even when it's not their choice, aren't likely to admit that they're screwing you.

For the most part in these columns, I've tried to resist what I've indulged in this time — complaining about what the big, bad world does to us poor writers. It's not something that deserves more than one column every three or four years, because the business doesn't owe any of us anything. When we chose a profession that's got about a thousand people gunning for every opening, we pretty much have to accept the conditions of any viable assignment.

The reality is that most editors in this business are very professional and will take good care of you if you give them half a chance. We've had numerous wonderful experiences with our editors covering the vast majority of our writing careers. But it's not always going to be the case, and when it isn't, it's your job to find a way to make it work.

That's the real message of this column. If you're relying on an editor to hire you and then keep you on the job, it's up to you to find a way to work with him, no matter how difficult that might be. It's like getting along with a spouse, sibling, parent, or neighbor. Sometimes it's easy and wonderful, and sometimes it's almost impossible. But if you want to make a living in this business, giving up on the relationship with your editor is not an option.

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Comic Book Lettering Balloons...

Text Box Fills and Artwork

by Bob Hickey

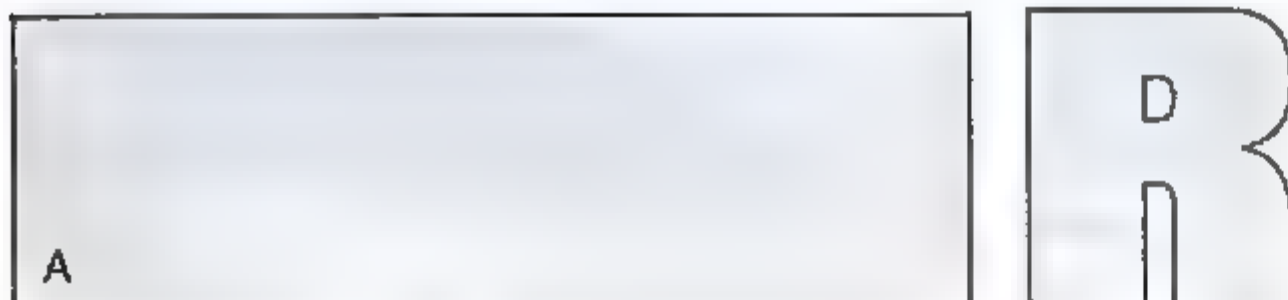
Let's talk about balloons, text box fills, and artwork.

Color in a balloon can help to give the feel of the conversation. Let's say that two characters are talking and all you have are talking heads. If a character is giving a cold shoulder to the other character then you may want to color the word balloons from the character that is giving the cold shoulder a light blue, or if the character is mad a red tint may work.

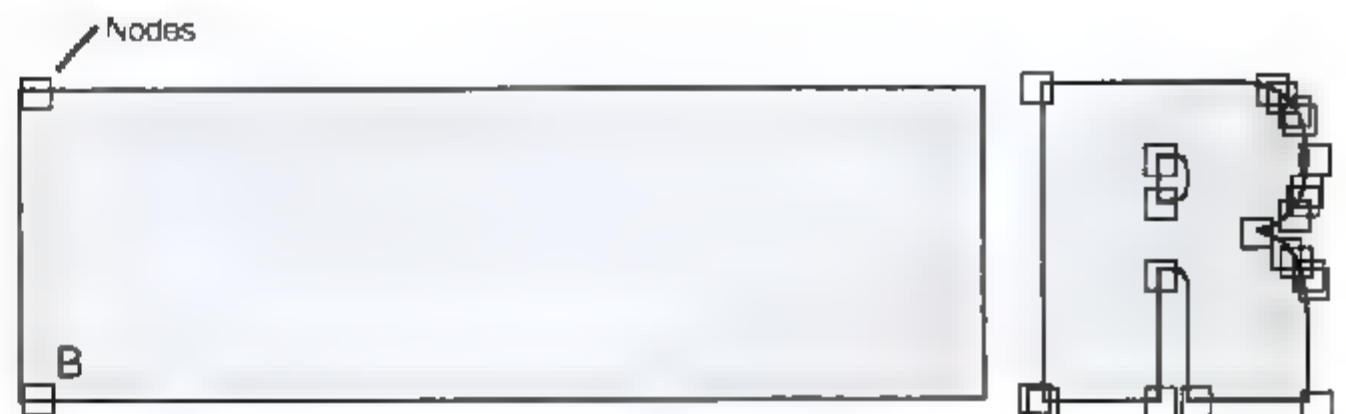
Another way to add to the story is adding illustrations or symbols to the narration boxes. This can help the reader to instantly determine who the narration is coming from. For example, CrossGen's *Sojourn* uses very basic symbols and colors to designate the narrator. Vengeance-seeking Arwyn's narrative box has a symbol running down the side and it's also always the same color, while her colleague, good guy mage Neven, has a simple box on the left edge where the colors fade from white to blue. The villains of the story have the same box but they are either a white to green fade or solid green.

You can always just fill the box with colorful patterns, many of which can be picked up from old wrapping papers. You got the basic idea. Now, let's try creating two: one a basic box with a creative slant, and another with a piece of artwork. Here we will be using Photoshop and CorelDraw, but you can do the same with Photoshop and Illustrator.

Let's make a simple box using the box tool in CorelDraw. Set the outside line to 1.0 point. The comic book character that is going to use this box is named "Race," so we are going to add a capital "R" to the box (or something that looks like a "R"). Take the text tool and type a capital "R". If you want, search around for a very cool looking one. The font that I selected was Compacta ICG Black. It's a nice, bold font (item A).



Size the letter to fit the end of the box. If you want your "R" to be at the beginning that's fine, it's the same concept. Fill the letter with white and add an outline that is 1.0 point. Convert both box and font to curves. Move the font over next to the box. You



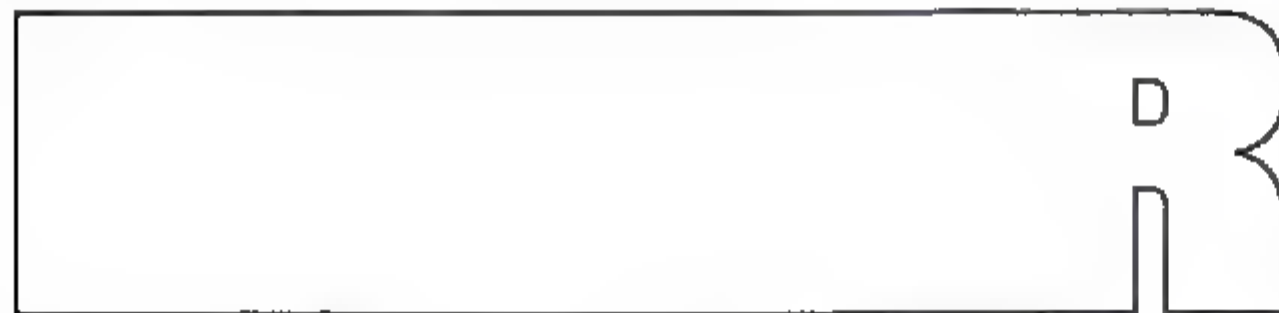
might have to resize the font to fit at this time.

Select both items and combine them. (item B)

Now we have to join the nodes. Sound intimidating? Don't worry, it's simple. When you converted the box and text you should have seen boxes on each corner and through the image - these are nodes. (example C) This is how we are going to break apart the items and combine them. Click the upper node on the box and break it apart.



Delete the right side, then do the same to the left side of the letter. Next, join the nodes that are next to each other, and...you now have your customized Narrators box. If you want you could also add a drop shadow or background color at this time.



Narrative box with text



Narrative box with text plus a drop shadow with outline



1

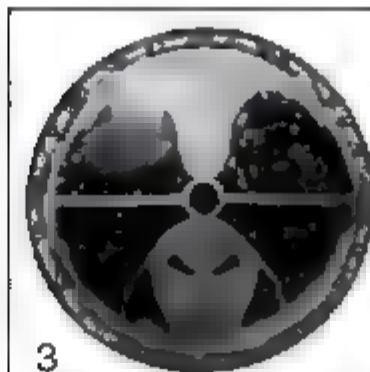
This is a simple box. Now we want to combine a graphic and a box. This graphic you choose should present the character that will be using this particular narrative box.

First import the image. For ease and speed, most of the time I'll open Photoshop and create a 72 dpi copy of the image I'm going to work with, and that's what we'll be doing for this exercise. This allows you to move faster without having a large graphic slowing you down. You can replace it in Photoshop with a 300 dpi copy later (item 1).



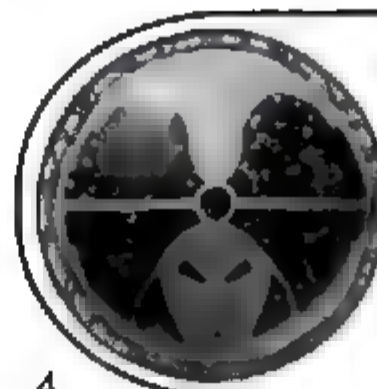
2

I've imported my 72 dpi copy of the graphics that I'm using for this project, a shield. Now I'm going to



3

draw a box to the right side of the shield. You should make the box a little bigger than your image, as I am with my shield (item 2). Take your box and do a convert-to-curves. Remember the nodes? This is fairly simple. Stretch the box over the graphic (shield) (item 3).



4

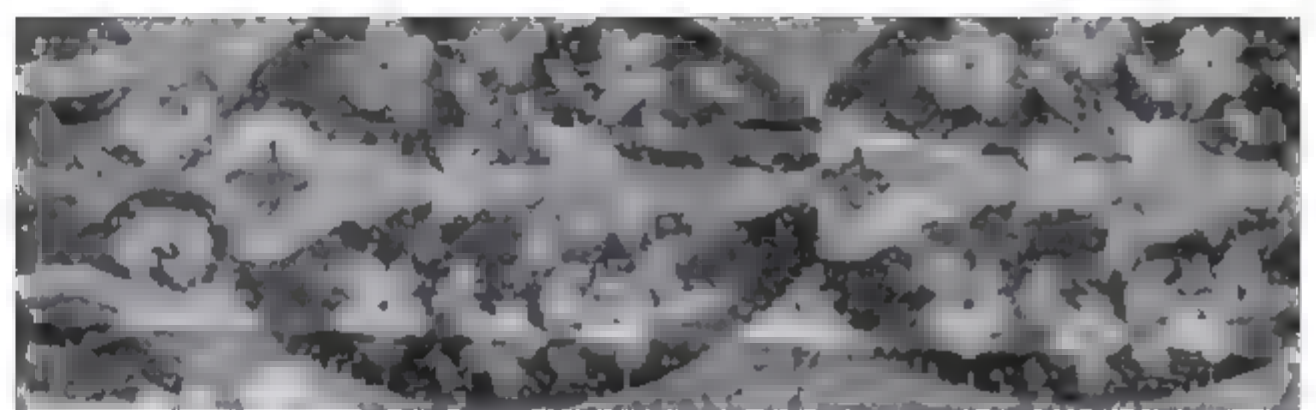
Since our shield is round we want to round the left side of our narrative box do this with the nodes (item 4). Once this is finished...you have a very cool box!



Narrative box with text

AS I WANDERED THROUGH THE CAVES I IMAGED THE IMAGES ON THE WALLS COMING TO LIFE.

Hopefully this have given you some ideas on how you can spruce up your project with your very own customized narrative boxes. It can really give your project a very distinctive look...and it's just this simple. Naturally, the more you do it, the faster and easier it will become. Go practice, experiment, and have some fun.

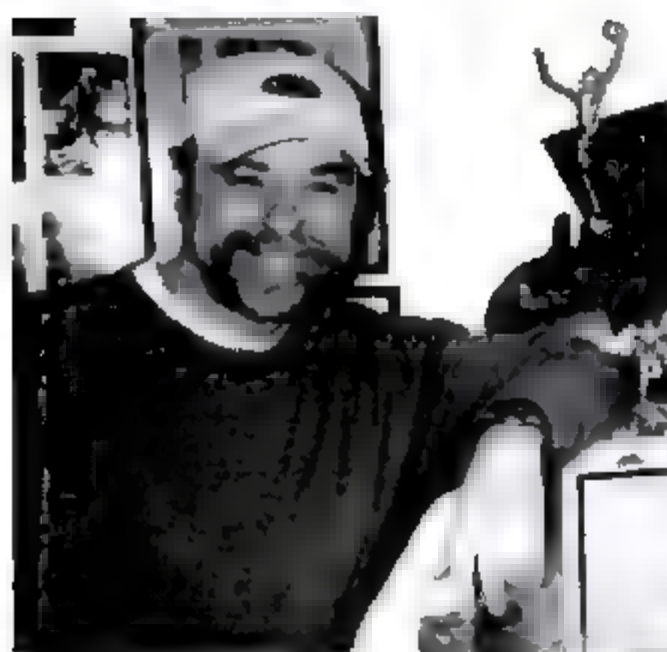


Wrapping paper



AS WARLACE MOVES FROM THE EDGE OF THE CLIFFS. THE VILLIAN HAS POSITIONED HIMSELF ABOVE HER.

Narrative box w th scanned wrapping paper imported and screened at 15 %



Beau Smith From The Ranch The Only Network You Need To Know

As regular readers of this column know, now and then I send you out on missions. Call it my Dirty Dozen, Suicide Squad, or you just being afraid of me. Whatever works for ya. Me...I know you're afraid of me. That's the way it should be.

This pertains to everyone. Writers, artists, publishers, distributors, media guys...whoever. Here is a little something that you need to do to build your power base, your company, your rolodex, and your contacts in general.

You need to network.

There are gonna be people and companies that you know already. That's great, but you can never know too many. In a past column (Editor, do your duty) I referred to building your "Rolodex Of Power."* Well, here is a way to add to it.

Next time you go to a comic book convention or show I want you to go around to every artist in artist alley or where ever they have them. I want you to introduce yourself and give them your business card. Yeah...that's right...you gotta go and get some made if you don't have them already. Having a business card is from Self Marketing 101. GET SOME MADE!

Depending on what you are...writer, artist, publisher...you tell them that you are adding contacts to your rolodex. You want to be a contact for them as well. You never know when you will need someone in your daily business. Having a deep pool of contacts is the way to go swimming with the big fish.

Explain to them that you might be able to help them out at some point in their career, and the other way around. As much as I hate to say it...be honest. I never was...I always said I was with some media company or news source and they always were more than happy to trade cards with me. Of course, I have many years of lying and embellishing the truth. I can't expect you to be as deceitful as me. So tell the truth and keep yourself out of trouble.

This does not just pertain to artists. Get the cards of writers, guests, convention workers, anyone in the business. It will help after you walk away to haul out that notebook I already told you to always carry, and write down any important notes on the person you just met. This will come in handy after you get back home and are going through convention shock.

It also helps when handing out your card to give them something that connects with what you do. A sample of your work or some low price item that you can make them remember you with. I used to give them free stuff I got from my regular day job; promo T-shirts, stuff like that. One guy that did it to me gave me a comic book. It wasn't one that he had done, but one from a quarter bin that he had picked up. An issue of *Firestorm*. He said at the close, "Here...have a comic book to read when you find yourself bored on the can." Ya know...I remembered that guy. He now works for one of the main publishers. That was over 10 years ago.

Use your imagination to do this. Recently, a guy I met gave me a CD he had made of all kinds of different music. It was very cool, and I listened to it on the plane home. He had all his contact info on the CD as well. Smart move.

I've said this before as well....making note pads is a cheap way to get everyone to remember you, and they use them! Then your info gets passed on to others when they write notes. Check into it.

After a few shows you will be so surprised at how many cards you have collected. Don't limit yourself to just conventions. Granted, there you can do the face to face thing, but you can also do it by mail and email. You can also load up the contacts by checking out entertainment magazines that list who does what, sometimes they list emails and phone numbers as well. Online sites are also a great source for your contact lists. With the internet there are so many places you can harvest.

Go to the library and check out reference books that list addresses and contacts for places and people. It's free!

Same with bookstores and news stands. Just don't get caught writing too many of them down...they might want ya to buy the stuff.

Having a huge rolodex of contacts also helps you when you are trying to get a job in this business. You come in with a tool like that and it quickly makes you a "go-to guy."

Contact lists are very valuable things to have. People almost kill for great lists. You roll up your sleeves and get your hands dirty, and soon you could have others lusting after your list.

Next time I'm at a convention I expect to see you out there, harvesting the contact crops. Be a farmer for fame and glory!

Your workhorse in the fields,

Beau

The Flying Fist Ranch
P.O. Box 706, Ceredo, WV. 25507
Beausmith2@earthlink.net



[*Beau's "Rolodex of Power" originally ran waaaay back in Sketch # 4 of 2000. If you can't find that issue, please check out the Bill Love newly-edited *Best of Sketch #1* collection for a fresh look, which also includes three more of Beau's great, early Sketch-exclusive marketing columns.]



Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. – however, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail missives to sketchletters@blueinepro.com. With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

Hi,

I had a question. I was wondering what program do most comic book companies use to color the comics? Is it Adobe Photoshop? Or can it be other programs like Corel, or PhotoImpact?

Any help would be great, thank you.

Steph

Steph,

Most comic book colorists are using Photoshop.

Bobby

Dear Mr. Hickey,

Earlier in the year you wrote about not giving up and the way to breaking in the industry was though constant striving. As with all things I agree. Nothing in these times that counts as a career or a labor that is loved comes to one easily. I was a freelance graphic designer very early. I am only 25 now. I had talent, a bit raw, but talent for type and sequential pacing. The market dried for freelance informally trained. So I looked else where for more gainful employment.

I always pick up Sketch now and then, but for some reason my mind never focused on the possibility of comics as a career choice. I settled in a norm job and have found it unsatisfying. I started drawing after I reread that article. If I make it, or do not, it will not be because of lack of effort. You help remind me that 100 percent of a possible future is only achieved through 100 percent devotion.

I have no idea if a 25 year old can begin to learn a refined craft. Then again I have never been one to lay down. I wonder what is the oldest individual to break into comics, as illustrator or independent? Their path is not mine. The knowledge of late bloomers to the field might offer some temperament to my resolve.

Even if you can not add any information to my curiosity, the letter was still splendid and well written. I know there is someone else that found the transition of stagnate to inspired from your words.

Thank you,

Pete Rowser

Hi Pete,

I don't see 25 as being a late bloomer. I've seen several professionals getting into

the industry very late in their lives; 50 or 60. That's the great thing about comics. Every one who has a vision can enter this field and participate and have fun.

Bobby

Hello,

I don't know if this question is to the right person, but I just purchased the Digital Coloring book and CD. I am having problems understanding how you guys have selected certain elements in the channels coloring procedure. I have no Wacom tablet or optical mouse. I just have your basics. I am pretty active in Photoshop 7.0 and am getting a better understanding of Illustrator. I know that in Illustrator I can select certain areas of the line art and fill it with a flat. I was wondering if those of us who didn't have the Wacom tablets and such could use Illustrator to lay in the flats, and then use Photoshop to add the effects. If this is to the wrong person, please let me know who to contact. I'm an old school artist looking to join the New Thang. Thank you for your time.

Sincerely eager,

Shayne

Shayne,

A Wacom tablet is a frill if you have the money. You can use your mouse - I do many times because of habit although I have a Wacom (12"x12") setting by my monitor. As far as coloring, Photoshop is the usual program, but if you have a better way that works for you then do it. Experimentation is the only way of finding new and better ways to create. Computers are just tools like paints, markers, and watercolors, and working with them is the only way of finding new ways of coloring.

Bobby

Sketch,

Any thought ever given to doing a feature on Joe Madureira? I realize he hasn't been active as of late in the world of comics, but was influential in introducing manga to comics. What about it?

Thanks,

Gordon Mikula

I'm not too sure that Joe Mad was influential in introducing manga comics, or if he was influenced by manga comics that hadn't gotten here yet. At the moment we don't have a Joe Mad feature in the future. I'm not sure he would do one considering he not working in the industry.

Bobby

Blueine,

I've been with your publication since issue#2. I'm grateful to you for your direct, informative, entertaining, and inspiring magazine.

I'm an aspiring comic creator, I have several projects lined up and ready to send out to various publishers. I've done all the work (writer, artist, etc...). All that awaits is the copyright/trademark process. Which is where I am stuck? I have some info on the copyright/trademark process but I am still unsure where and how to begin. Could you please provide and outline, in order of what needs to be done? Several of my concerns are:

1. Do you submit the whole book or character profiles to be copyrighted (the books are planned to be on-going series).
2. What is the process when you add new characters in later issues?
3. When, why, and what needs to be trademarked?
4. How long does the whole copyright/trademark process take, and how much does it cost?
5. When can I submit books to publishers for view and consideration?
6. Is a lawyer needed?

I'm grateful and want to thank you in advance for your time and consideration. Please keep up the good work. Always looking forward to the next issue.

Sincerely,

Jerre Winsbarrow

Dear Jerre,

As you no doubt know, there's often someone in comics (and other fields) claiming infringement on their material, so it's good you have the foresight to be concerned if you are trying to start up your own original material. For instance, recently White Wolf was having trouble with the Kate Beckinsale Underworld movie, and there were minor rumblings during some early comparisons between Cliffhanger's

The Possessed and Wildstorm's earlier Nighfall: the Black Chronicles. Sometimes justified, sometimes not, problems with commercial work - intellectual or copyrighted property - are always of interest for creators to follow. We should have some articles coming up to address the legalities and costs you're questioning, as well as whether or not it's worth seeking out an artist's representative/creative agency to handle such traditionally non-artist "real world" unpleasantness, or to handle things on your own.

Flint

Dear Sketch,

I am writing on behalf of the independent comic called Smoke. I met a creator at the Motor City Comic Con in Novi, Michigan, this year named Ty Rawls. The book is based on action and drama of an ancient clan of monks called the Manjaro. It's a really good comic and is now in a graphic novel form. I was wondering if you had any information on this new comic?

My other question was if you could have an interview with some of the new independent comic creators? Since this is a book mainly for aspiring artists I thought it would be interesting to see someone who is not yet in the spotlight of the business. Your magazine is very cool and informative. Thanks for your time.

Thanks,

Shawn

South Lyon MI

Shawn,

When I created Sketch I didn't think we would even need to feature the creators that were featured. But stores very quickly suggested that top creators were what they and their customers would want in a magazine feature. And because we have slimmed down the creator features to offer more how to articles we don't have the room to feature

up and coming creators. But we are working on a new magazine to feature hot talent that is up and coming. Watch for future ads here in Sketch.

Bobby

Hi Guys,

I've been reading your publication since issue #11, Issue #11? Why so late you say? Only because I didn't know of it's existence til then (I live a sheltered life). I just received a back ordered, Frank Cho issue, awesome.

Any way I wanted to thank you guys for introducing me to one of my new favorite illustrators, Mitch Byrd. He's a new inspiration

I was also wondering if you guys could get an interview with my other favorite artist, Chris Bachalo? Anyway, thanks guys...

Jimmy Huber

Jimmy,

Thanks for the kings words. We are always amazing with Mitch's artwork when they arrive. It's breath taking.

I'll put Chris on the list of creators to chase down for an interview. I can't believe he wasn't on the list.

take care,

Bobby

Dear Sketch,

Just wanted you to know that I love your magazine. Beau's articles are entertaining, the cover stories are lengthy, and the Blue Line Pro Catalog is a blessing. I am part of Operation Iraqi Freedom and I am staying in Mosul, Iraq. In a couple years, I will be going to Art School in NYC. For now, I am serving the greatest country in the world and maintaining my sanity by reading your magazine.

Keep up the good work,

Sincerely

SPC Eric Martin

U.S. Army

Eric,

Thank you for your kind words. We appreciate the sacrifices that you are making to keep our country proud and safe.

Good luck in the future and keep us informed on your artworks and school.

Bobby

(On the bottom of this page is the envelope that SPC Eric Martin U. S. Army sent.)

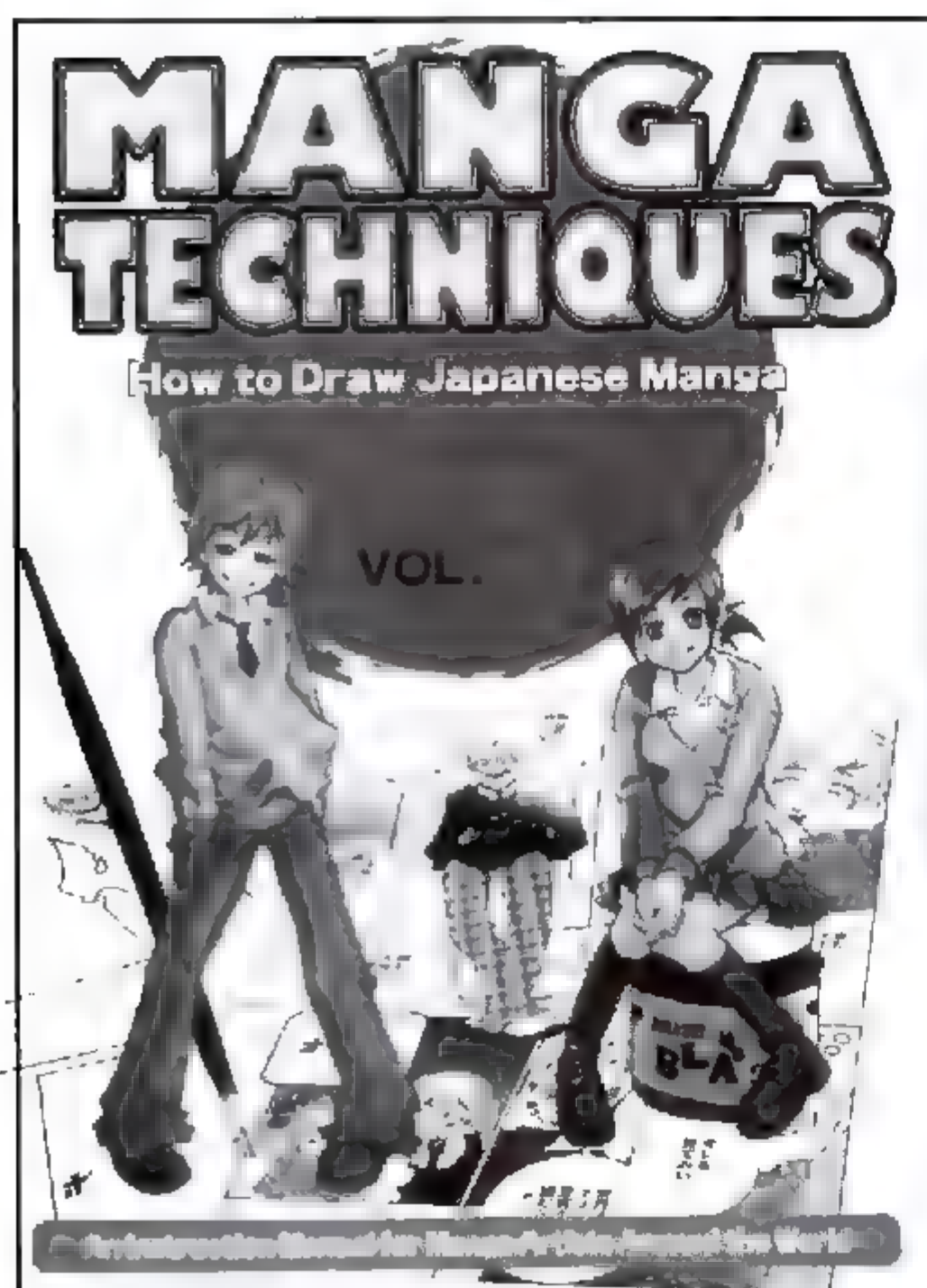


Artwork by Jimmy Huber.



Artwork by SPC Eric Martin.

New stuff...(books, tools etc)



MANGA TECHNIQUES:

HOW TO DRAW JAPANESE MANGA Vol. 5 by SE Inc.

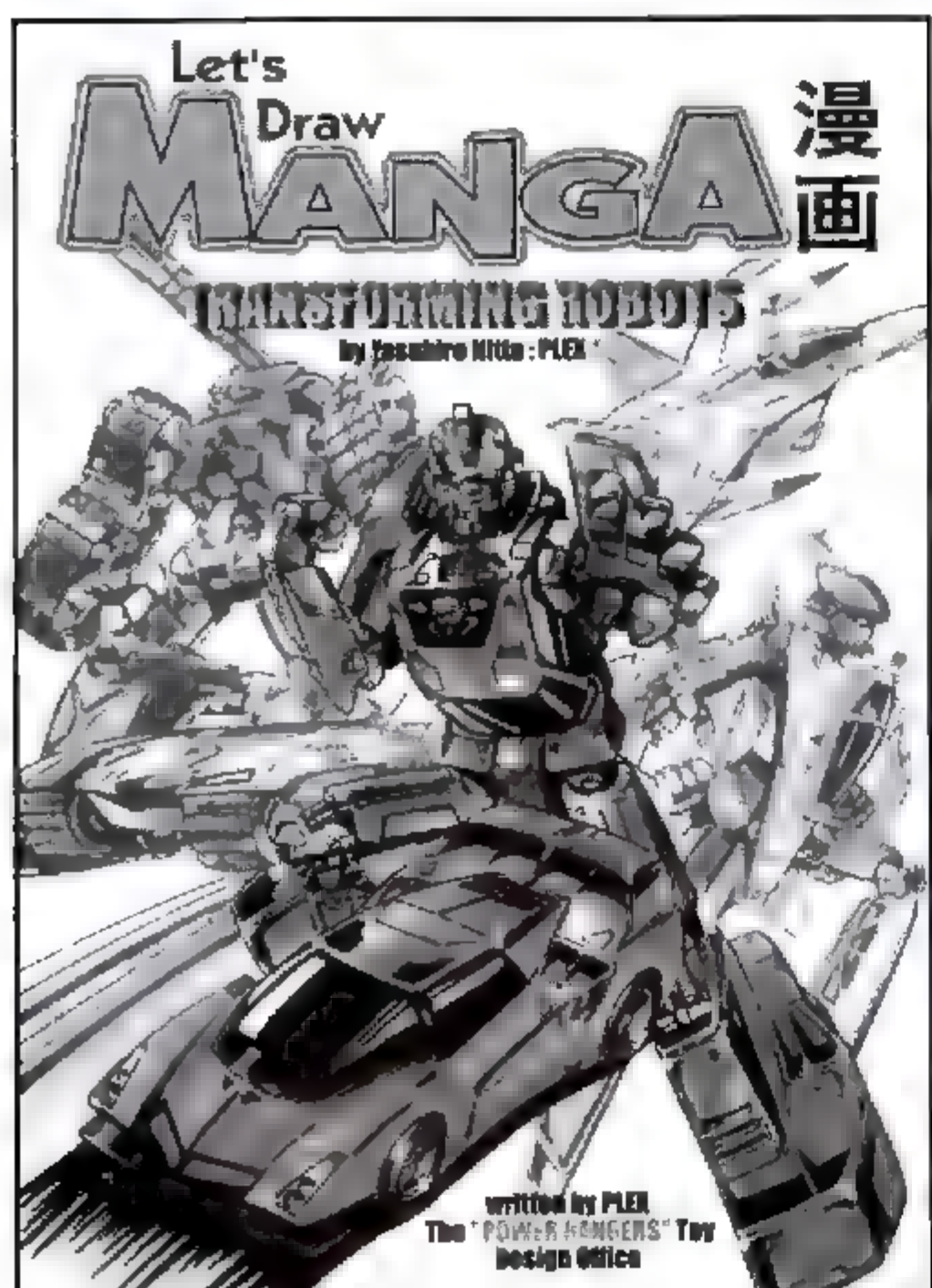
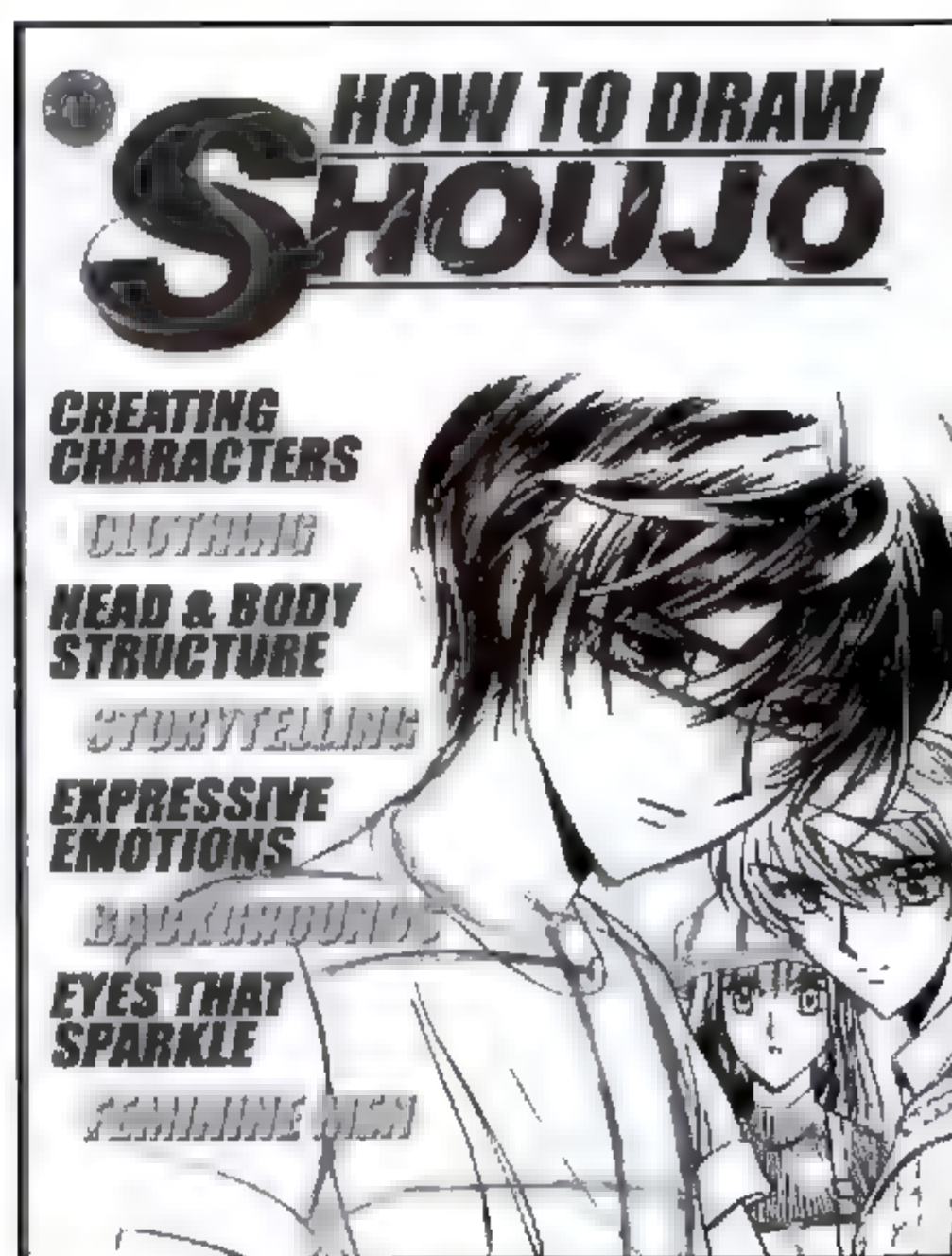
This book is printed in a traditional Japanese format; the back is the front. I imagine this is to give you a real Japanese reading feel which you should experience, but yes, the text is in English. Included are subjects such as Drawing Techniques and Process, Tool Selection and Use, How to Draw Different Characters, Background and Perspective, and Drawing in Panels.

SRP \$12.99 ISBN 4-88996-134-8

HOW TO DRAW SHOUJO by Antarctic Press

A comprehensive guide to shoujo stories and techniques by Ben Dunn, Rod Espinosa, David Hutchison, Sherard Jackson, and Chunky Pencil

Shoujo art is geared toward girls and women from the ages of six to eighteen. Shoujo actually means "girl." This book includes chapters on Creating Characters, Clothing, Head and Body Structure, Storytelling, Expressive Emotions, Backgrounds, and much more. SRP \$19.95 ISBN 0-9728978-4-4



LET'S DRAW MANGA: TRANSFORMING ROBOTS by Yasuhiro Nitta: PLEX

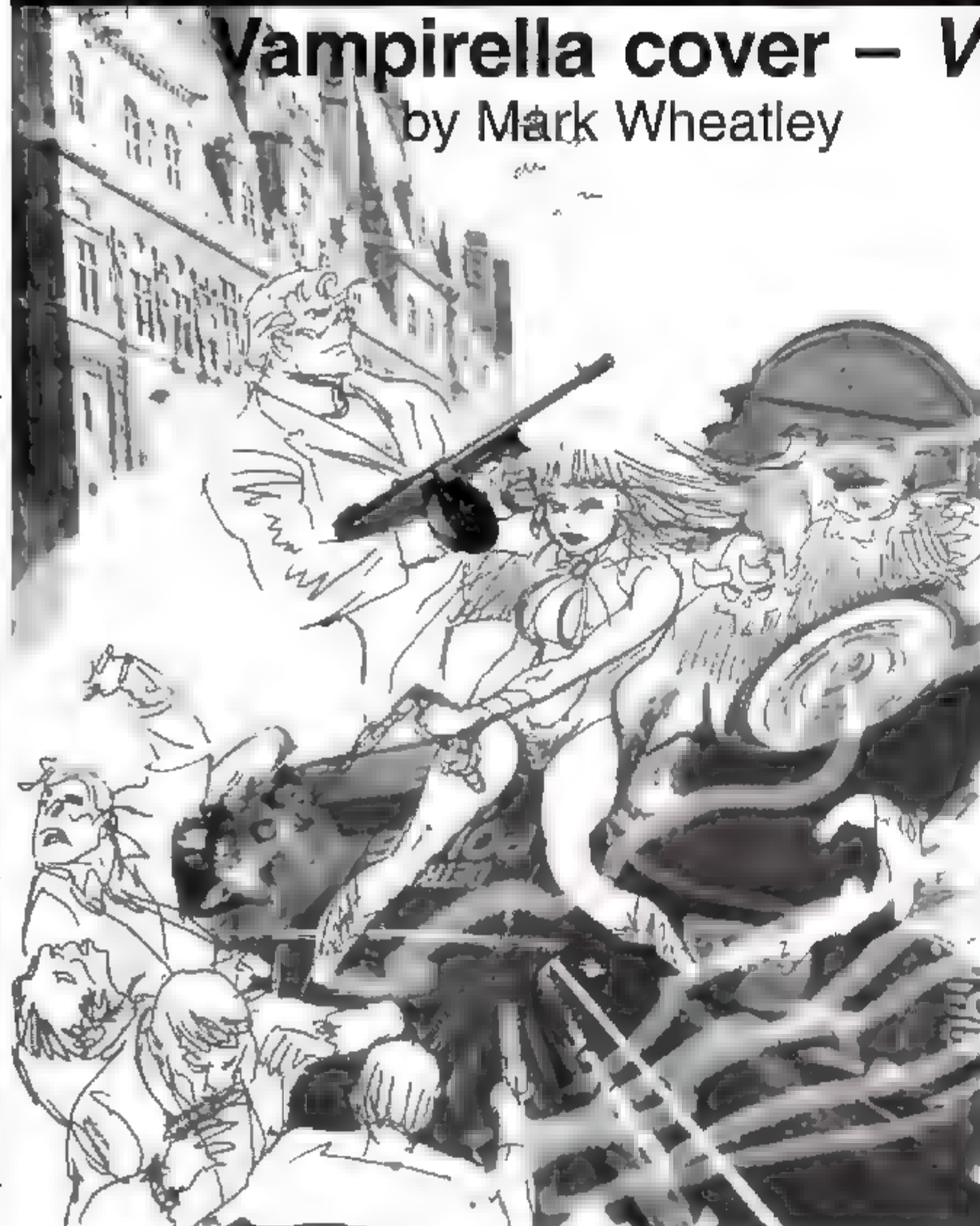
A very impressive look at designing transforming robots and how they work in actual toys. Lots of illustrations and examples of robots and how they transform into cars, animals, planes, etc. SRP \$19.95 ISBN 1-56970-991-2

I Even Use a Pencil!

Vampirella cover – Vampirella Magazine #1

by Mark Wheatley

Vampirella © and ™ Harris Comics, Frankenstein Mobster © and ™ Mark Wheatley



Mark's rough layout

The early steps for a painting are about the same as they are for a comic strip. Where it gets interesting is when I add the additional painting layer.

Step A is my drawing and incorporated reference material. And you can see, the direct use of reference material is one advantage to drawing on the computer. Of course I don't use the reference material in its original form any more than I would trace it if I were drawing on paper. The two photographs; one of a building in Paris and one of a model police van, are both distorted to fit my needs of composition. Distortion is such a large option in Photoshop that it almost doesn't matter how I did these particular distortions. Just plunge in to the menu and try everything and see what you think might be useful for your work. In this case, though, I used the free transformation tool, and by dragging the corners of the transformation box I pushed and pulled the images into a form that fit the perspective I needed.

In the case of the police van, since I took the photograph myself (with a digital camera) it was closer to my needs to start with. But after I did my basic distortions of the van it still was not dynamic enough, and I copied out the open hood of the vehicle. Then, after pasting the hood to its own layer I used the free transformation tool again to really force the perspective, all in the effort to increase the effectiveness of the leading line into the center of the composition. With the right camera and lens and a full size police van I think I would have been able to get this shot in camera. But the chances that it would have been exactly right for the drawing are slim. My resolve in the use of reference material is to never allow the reference to establish the finished illustration. I feel that to go that way would be to discard the distortions that make my art unique and satisfying to me. So I thank the software developers at Adobe for giving me the tools to alter reality to suit my needs.

Step B is my inked and pencil shaded illustration on paper, scanned back into the computer.



Penciled and inked layout

Step C is my painting underway, with all the major color areas roughed in. I have my layers set up the same as in my comic strip with LAYER 1 filled with a gray/green background color and quickly painted with my basic colors. And I have LAYER 0 with the image looking just like my scanned inked and penciled drawing, and LAYER 0 COPY with the pencil lines hue shifted to a sepia tone and set to multiply.



Detailed close-up

Step D and I've roughed in more color detail and a few highlights. I've just gotten my basics in place with all my color on the backing LAYER 1.



Detailed close-up



Major color areas roughed in



A few highlights added



Moving to Painter Classic software



Saving the line art

Step E is where things get tricky. Until now I've been working entirely in PHOTOSHOP. But we are about to take a journey to another dimension. First, I fade back my line art with the transparency tool. Then I flatten all my layers. And I end up with the blocked in background colors with just a hint of the line art. This is saved as a separate file, and we leave PHOTOSHOP behind for the moment.

Now I open the file in PAINTER CLASSIC. There I use the more expressive brush tools to create the impressionistic stroke textures in the painted background. The most dramatic use of this is in the clouds. But I use the brush textures on nearly every area of the image. Then the file is saved out of PAINTER CLASSIC and opened in PHOTOSHOP along side the original file.

The original file has been marched backwards in the history palette (the ability in the computer environment to undo any mark you make is worth the price of admission). The original file is now at the state it was before I faded the line art and flattened the image. So I can paste the PAINTER CLASSIC altered version of the image in to the bottom layer and have the image line up exactly with the upper line art layers. The result is as you see it here.

But is it? Take a closer look. Some of the line art is now in shades and color. Look at my signature and the werewolf. What I've done is to add a new layer to the top of the layer stack. LAYER 2 is a blank layer to start with, set to normal and having no color. I use one of the line art layers, usually the black line art layer; LAYER 0, to create a selection. In CHANNELS I turn the entire LAYER 0 into a selection and save it as an Alpha Channel. The selection is inverted to allow painting in the line art itself, while all else is protected. When this selection is active any painted stroke will be limited to the constraints of the original line art image. This essentially gives you the ability to selectively transform your black line art into the colors and textures of your choice.

Step F offers more obvious examples of the coloring of the line art. This technique is a real time saver, eliminating the need for me to redraw my image while painting it. All I have to be concerned with is what colors do the job. It also preserves the original drawing. One of the greatest frustrations of working with real paint is to reach a point in the process and suddenly realize that you've drifted away from the original drawing, and ended up somewhere less effective. In the old days the only recourse was to wipe and scrape away the layers of paint and start over. But with these techniques in the computer I can keep my original drawing all through the process, and only paint over it where I want to. And I usually want to paint over it to some extent, altering a line here and there for position or thickness. Because as much as it might appear to be an elaborate coloring book process, ultimately the painting process is simply an extension of the drawing, only in color. That means I'm never done with the drawing until I'm done with the painting.

Step G brings it nearly to a finish. This is the special effects step (as if they haven't all been special). I created the blast of a gun shot as a separate image and repeated it for Frankenstein Mobster's tommy gun fire. I was able to distort and fade each copy of it to give it the illusion of movement and rapid fire.

I also added the logo type to the police van; Monstros City Police. This was then distorted to fit the perspective of the image, and selectively erased and faded to allow it to become a part of the painting. I used the same trick of painting within the selection to give the type a painted color look. And I sampled colors from the painting itself for the type.

Lastly I painted a single brush stroke to indicate the movement of Vampirella's chain mace. The ability of the Wacom stylus to show changes of thickness and transparency with the variation of pressure allowed me to create the perfect distorted curve in one easy stroke. (Okay, I tried the stroke two or three times before I got it the way I liked it, but because this stroke was on its own layer I could make all the changes and attempts I wanted with no danger to the nearly finished painting). Then I used the transparency tool to fade it to the level that looked right to me. All these layers, the type, the line art, the background color, and the painted over layer are all flattened and saved. The painting is essentially done at this point. But I like the texture and interest that you find in surface details of real paintings. Those kinds of details allow larger areas of color to remain interesting to the eye while keeping the painting from becoming cluttered or over rendered. So I take it one more step.

Step H and **Step I** get tricky again. Again I open the file in PAINTER CLASSIC. Then I apply a surface texture. There are quite a few textures to select from. In this case I used a fairly large weave canvas texture. I back off on the shine level so that the apparent reflected gleam from the canvas texture isn't distracting. Then I save this version of the file as CANVAS. Next I undo the canvas texture in the file that remains open in PAINTER CLASSIC and apply a second surface texture! This time I'm going for a depth to the brush strokes. I use the Image Luminescence setting with the inverted option selected. By inverting the light source, the lighter colors appear thicker than the darker colors. And this is a duplication of how I paint with actual paints on an actual surface. In real paint this causes the highlights to be bright, opaque and reflective, and also allows the dark shadows to be transparent and to have color shift and detail. With real paint, if you brush in your shadows thick the color goes muddy. Now I'm done in PAINTER CLASSIC and I save off this new texture version as TEXTURE.



Coloring the line art



Special effects step



Surface textures



Finished cover



Inverting the light source

Step J and we are back in PHOTOSHOP with both the CANVAS and TEXTURE versions of the file open. I copy the TEXTURE version and paste it as a new layer into the CANVAS version. This duplicates the logic of an actual painting, with the brush stroke texture sitting on top of the canvas texture version.

Then I set my erase tool to paintbrush and I select paint brushes as I need them to selectively erase portions of the TEXTURE layer of the image. I adjust my opacity as I work. At times it is set to 100% and at other times it is as low as 25%. My guide in all this is my knowledge of how real paint on a canvas works. The thicker highlights block out the texture of the canvas. And the thinner shadow areas are fully erased to show the canvas texture.

When it looks right to me I flatten the image and save it. Painting done. Until the next one. Which, on my schedule, is about an hour later. There is no way I could get my *Frankenstein Mobster* series done without the computer!

HAVE FUN!

Mark Wheatley

<http://www.InsightStudiosGroup.com>

<http://www.SunnyFundays.com>

DIGITAL COLORING

Shedding Some Light on the Subject

by John Rauch

Unrealistic lighting is something we can all pick out, but that doesn't necessarily mean we know what it takes to achieve realistic lighting. If you want to be able to achieve realistic lighting in your coloring or painting, the first step is to understand what it consists of. As with everything else in art, you have to know the rules before you can break them. Style is

never a substitute for knowing the basics, but when you know the basics, achieving any style becomes much easier. Here I'm going to break down a basic lighting scenario, so you can see what it consists of.

Before you start rendering a scene, the first step is to determine where the primary light source is. Sometimes, the penciler or inker will leave subtle (or not so subtle) hints as to where they intended the light to come from. Sometimes it's left entirely up to you. Signs like shadows and line weights are things to look out for when determining light source. But even when the line art does hint at a primary light source, that's just the beginning. There is still the possibility of a secondary light and reflected light.

Secondary lighting is an excellent way to help add some punch to your colors when done properly. Reflected light is something that exists in any scenario, but it's usually so subtle that you don't immediately notice it. Whether the viewer realizes it or not, the presence of secondary and reflected lights make your coloring or painting much more believable.

The comic industry is a business of exaggeration. This applies to writers, pencilers, inkers, and even colorists. So when you're coloring, it's important not only to apply these concepts, but really add life to them at the same time. The following is an example of just that. If you'd like to follow along and try this for yourself, this line art can be found at pensnpixels.com in the "How to" area in the forum.



Step 1: Flats

For those of you that don't know, "flattening" is the process of filling in the flat colors before you begin to render. It's a relatively simple process, but as with anything else, it's more efficient to get it done right than to have to change it later. I'm not going to go into the actual process of flattening because tutorials on the subject are available all over the internet, and most likely, if you want to be (or already are) a colorist, this process is already familiar to you. The somewhat tricky part is getting good color choices that don't distract the viewer from what's important in a picture.

When you flat, the first thing to do is find reference for the characters and scenes you will be coloring. The most effective method I've found is to fill in everything with basic mid tones, then adjust them together depending on the mood and lighting of a page. What I've chosen to do here is take advantage of one of Photoshop's many fill modes to get close to where I want to be for my dark tones. I filled everything with a purple color, set to "Multiply" at 50%. Under most circumstances, dark tones are cooler, less saturated colors. Adding cool tones for your shadows will make it much more believable than simply darkening them and keeping the exact same hue.



Step 2: Defining Your Light Sources

How you apply the light source could vary depending on the style you are attempting, but the concept is always the same. The goal here is to first indicate a primary light source, then add a secondary.

I've chosen to use a warm primary light and a cooler blue secondary. In this situation, I don't necessarily want the picture to be overly moody, so my primary light is fairly basic. The colors get more saturated and lean towards the warm side of the spectrum wherever possible. On the other hand, my secondary light source is cooler and changes the hue of the area it effects considerably. To apply these basic lights, I simply made lasso selections and filled with appropriate colors.

The "Screen" mode is often helpful in adding basic lighting, but nearly all of Photoshop's fill modes are useful for something. It would be worth your while to experiment with all of them and see which suits you best for each particular lighting circumstance. It's very important that you put some thought into how the light will be hitting the objects you're coloring, and which areas will get light and which won't. Even though comic art is two-dimensional, it's important that you remember it's meant to represent three-dimensional characters and scenarios.

Here you can see where I've applied basic indications of the primary, then secondary light sources. Notice how shadows are defined simply by not applying light in an area.



Step 3: Making It Real

After getting a basic guide, the next step I took was to really "flesh out" the character and bring it to life. From here I decided to use a semi-hard edged brush to apply lighter, more saturated colors, and help add dimension to the character. I'm not going to get into explaining the exact technique because this tutorial is about understanding the basics so that you can apply them in different ways. Understanding the basics is the key to everything. Specific techniques will come with practice.

After applying some shading with these lighter colors, I decided it was time to think about reflected light. This kind of light is imperative if you plan to achieve any kind of simulated realism. If you look closely at the things around you, you can

see that they are affected by the things around them. The reason for this is reflected light. It's usually very subtle, but always present.

Since comics is an exaggerated medium, I've decided to make my reflected light a little more obvious than it would be in real life, but still keep it somewhat subtle. I've pointed out a few areas where you can see what I mean by reflected lighting. You can see on Johnny's forehead where it is subtly reflecting the color of his hair. Also, his red armor is reflecting the color of his glove and wrist guard, as well as the lower portion of his suit picking up some color from his red gauntlet.

It's important to note that reflected light is most visible where other lights are not present, so the shadows and lesser lit areas are where you'll want to think about reflected lights.



Step 4: Finishing It Off

Well, by now we've covered all the important stuff, so all that's left is to make sure the picture is exactly the way you want it to look. I adjusted the "levels" on certain areas to make sure the contrast looked good, and made my last pass over the page to make sure I didn't miss anything. After that I added a new layer set to "Screen" mode, and filled in some areas I wanted to glow over the line art. I'm happy with the final result, and I think it adds a certain level of realism and still keeps a good comic book feel to it.

In case you were wondering, this piece was penciled by Jon Sommariva (Red J) of Led Heavy (www.ledheavy.com) with inks and colors by me. Jon is the regular penciler on Dark Horse's title *GoBoy 7*. This piece was donated by him with permission from Dark Horse.

Again, if you'd like to try this for yourself, the line art is available to download at pensnpixels.com. If you find this tutorial of use or have any questions at all, I'd love to hear them and I can be reached through the forum at the previously mentioned website. Happy coloring and good luck!

Inside Sketch This Month . . .



Bob Hickey

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a Race Danger project in the works that will be appearing at Afterburn Comics.

Bob is one of the co-founders of Blue Line Productions.

He can be reached at bobh@bluelinepro.com www.bluelinepro.com / www.afterburncomics.com

Flint Henry

WizKids/Mage Knight, Ral Partha, and other companies utilize the fantastical concepts pulsating from his Nyarlathoepian pencil point – icing on the appendage after more than a decade of delineating disturbed, dark, and violent characters such as Grimjack, Lawdog, Manbat, and the occasional demonic Batman.



Beau Smith

Beau has been writing comics, columns, and video games for fifteen years. His past comic credits include Guy Gardner: Warrior, Batman/Wildcat, Star Wars, The Tenth, Wolverine vs. Shi, and many more. His creator owned projects are Parts Unknown, Wynonna Earp, and The BadLander. Smith's future projects include Maximum Jack, 200 People To Kill, Wynonna Earp, and Cossack, as well as the Maximo II video game from Capcom. Smith is currently the Vice President of Sales and Marketing for IDW Publishing.

Chuck Dixon

From the exoticism of oriental action-fest Way of the Rat to the starlit stellar settings of Sigil to the crushed bone Celtic boglands of Brath, every corner of the CrossGen comics universe is deftly charted by Chuck Dixon from the mighty decks of El Cazador, and filled with all the character-driven drama and diversity for which he is so well recognized and sought after.



Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.

Mitch Byrd

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One.



Mark Wheatley

Mark is an award winning creator of radical comic books. Preferring the title "Comic Book Maker," he is known internationally as an artist, writer, editor, publisher and inventor. Noted for comics with heart and integrity, he holds the Inkpot, Mucker, and Speakeasy awards, and his projects have been nominated for the Harvey award and the Ignatz award. His work has been included in the Spectrum selection of fantastic art and has appeared in private gallery shows as well as the Library of Congress, where several of his originals are in the LoC permanent collection. His current comic book creations include Hammer of the Gods.

John Rauch

Most of John's work in comics has been as a colorist, although he also does a little bit of comic inking, not to mention some illustration work outside of comics. He started his career in comics back in 1996 when he was 16 years old, coloring for a small studio that worked primarily on DC books. Recently John has been trying to make a name for himself on his own doing fill-ins and covers for Devil's Due, CrossGen, DreamWave and several others, and is hoping to settle down with a monthly title soon. He also runs a website and message board aimed for artists and aspiring artists at www.pensnpixels.com.



Drew Geraci

Drew's been inking nonstop for a decade. Highlights include JLA, Birds of Prey, Nightwing, and other various Bat-related titles. After a three year tour of duty at Crossgen, he's returned to the DCUniverse. Drew's goal is to reintroduce the concept of craftsmanship and flair of inking to a new generation.

Bill Love

Bill is a comics fan and amateur historian of over forty years. He spent ten years in television production (news and talk show directing and more) and another twelve teaching journalism and video production. He serves on the board of directors for a large city public access facility. Bill is currently using his journalism background to assemble How To Break-In to the Comic Book Business.

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